



January 2000

Volume 3, Number 3

## F2K: \$2.2M in 2 Days

*Fantasia/2000* opened on 75 LF screens on Saturday, Jan. 1, earning an unprecedented US\$2.24 million domestically in its first (two-day) weekend. The film ranked 12th in domestic box office receipts, a height previously reached by only two LF films, *Everest* and *Mysteries of Egypt*. (International figures were not available when we went to press.)

**Imax Ltd.** and other exhibitors had reported strong advance ticket sales in late December. **Travis Reed**, president of **Loews Cineplex Entertainment**, told the **Reuters** news service that its three Sony IMAX® theaters in New York, Chicago, and San Francisco had already taken in a total of nearly \$400,000.

Despite this strong opening, the economics suggest that the IMAX release is a loss leader for Disney. The cost of producing *F2K* over the past decade has been estimated at \$85 million or more, although only a small fraction of that total would have related specifically to the LF version. However, the studio has spent substantial sums to promote the IMAX edition internationally and in some 70 regional markets, not to mention \$4 million spent on the Los Angeles theater

(See *FANTASIA* on page 15)

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## Special Issue: LF Films of 2000

With 14 new features, 1999 was a record year for LF releases, but 2000 stands a good chance of breaking that record. At least 21 films are said by their producers to be opening in 2000, although if history is any guide, it is unlikely that all will do so.

*MaxImage!* announced last January that 24 new LF films were set to open in 1999, but only 14 of them were on screen by the end of the year. Most of the remaining ten will open in 2000, although a couple may never see the light of a xenon lamp.

Based on last year's experience, it is safe to assume that production delays and other factors will force a fair number of 2000's nominal 21 films to slip into 2001. Nevertheless, we estimate that 2000 will probably at least tie 1999's 14 releases, and might go as high as 15 or 16. (This is a more optimistic view than we expressed last month in "LF in 2000," and is based on production updates from a couple of films set to open in late 2000 and other new information.) The chart on page 6 plots the LF releases of the past decade.

[As we went to press, we learned that *Cirque du Soleil - Journey of Man* had quietly opened in late December in three **Cinema Plus** theaters in Australia, a month ahead of its announced official premiere in Berlin. For the purposes of this article, however, we are counting it as a 2000 release.]

### Shift toward entertainment

In 1998, five of the six LF releases were documentaries, and the sixth, *T-Rex*, although a drama, was also intended to be instructional. Of the 60 or so films released between 1990 and 1999, fully three-

quarters have been documentaries.

The films of 2000 turn that ratio on its head. Only five of the twenty-one (*Dolphins*, *Solarmax*, *Symbol of the North*, *Ocean Oasis*, *Life in the Balance*) are in the traditional documentary mold. A couple (*Haunted Castle* and *Mountain Magic*) are unapologetically non-educational, and most of the rest, while providing teachers' materials and ostensible curriculum connections, are far less overtly instructional than the standard fare of the last three decades.

**2000 will probably tie 1999's record of 14 releases, and might go as high as 15 or 16.**

Some time this year the number of commercial 15/70 theaters (including multiplexes, standalones, and theme parks) will equal museum and other non-profit exhibitors. (If one counts all large formats, the

crossover will probably occur some time in 2001.) Although this might suggest that filmmakers no longer need to cater to educationally oriented theaters, the fact remains that these theaters generally outperform their for-profit counterparts. An LF distribution executive has told *MaxImage!* that "one museum theater is worth three multiplex theaters" in terms of average revenue to the distributor. Thus a film booked in 100 commercial theaters would gross substantially less than one booked in 100 museum theaters. For this reason, few distributors will risk spurning

(See *FILMS* on page 6)

### Premiering this Month:

*Fantasia/2000*  
*Cirque du Soleil - Journey of Man*

See pages 6 and 7.

Volume 3, Number 3  
January 2000

If you received this issue, it means the world did not end on January 1, 2000

Editor/Publisher  
**James Hyder**

Associate Editor  
**William Hyder**

Circulation Manager  
**Thomas Jacobs**

Contributors to this issue  
**Marty Shindler**

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**Editorial Offices**  
5430 Lynx Lane, Suite 223  
Columbia, MD 21044-2302 USA  
(410) 997-2780 (phone)  
(410) 997-2786 (fax)  
editor@cinergetics.com

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by Marty Shindler

## Assessing the Competition

Competition is the essence of a marketplace and is inevitable, since very few industries have monopoly or near-monopoly conditions. It is vital for companies of all kinds to assess their competition on a regular basis. Although many entrepreneurs believe they know their competition, I maintain that by preparing a formal and systematic assessment of your competitors, you can enhance your position and improve your profitability.

I recently pitched my services to a young would-be entrepreneur who believed his proposed business concept did not exist in the marketplace and had no competition. He believed that once he set up his company and a Web site to sell the product, the world would come knocking on his virtual door. He had no doubt that demand would be there, even though he had done no market research. Last I heard, he was still in search of the venture capital was sure he deserved.

The meeting gave me food for thought. Too often companies do not take the time to fully understand their competition, acting as though they were operating in a vacuum. This may be understandable: we are usually too busy getting today's work done to think about what the competition may be doing. But this kind of ignorance rarely leads to bliss.

I recommend that companies routinely analyze the strengths and weaknesses of their competitors. Knowing their strengths provides you with insight into what works well. Conversely, knowing their weaknesses often highlights areas in which you could gain an advantage. Above all, it is important to be realistic.

A comprehensive competitive assessment meeting should include representatives from all areas of the company, from senior managers to support staff. Include accounting and customer service representatives.

# Shindler's Site

Since your competitors deal with many of the same vendors and customers you do, having full representation from your company's various divisions will ensure that no stone is left unturned. Each department will have a different view of your competitors. One thing is for sure: the perspective of senior management alone is insufficient. A facilitator, whether internal or external, should be assigned to coordinate and conduct the meeting.

Well before the meeting, distribute an agenda and strongly encourage employees to give some thought to the topics and come to the meeting prepared. The meeting should focus on a mix of qualitative and quantitative topics. Agenda items might include:

- Each attendee's thoughts as to who the company's competition really is and why. You would be surprised at the range of answers this often provides;
- An analysis of competitors by function, i.e. management, sales, marketing, operations, technology, purchasing, public relations, R&D, customer service, accounting and finance, etc. Each area might be given a rating on a scale of 1 to 10. Add up the points. Then ask attendees to rate your own company in a similar fashion. Discuss the results and create an action plan for improvement;
- An analysis of the competitors' service and product offerings. Obtaining copies of their sales and marketing brochures, and looking at their Web sites can reveal useful information. The fact that they offer a particular product or service does not necessarily mean you should, too. However, such an analysis may suggest areas that are ripe for expansion or elimination;
- Comparisons of pricing. This can provide insight into how the competitor derives its revenue and may also yield details of its cost structure and profitability;
- An assessment of the competitors' perceived recognition in the marketplace. This information can come from customers and vendors, both yours and theirs. Knowing how much of the competitors' public persona is merely good PR vs. good work is invaluable;
- An assessment of the competitors' indirect marketing, i.e. their ability to handle the many administrative tasks that any organization must perform. Here, too, vendors and customers can provide insight;
- A financial assessment, especially where information on publicly traded companies is readily available. Ascertain which divisions are more profitable than others. Note what their growth rates have been year to year and/or quarter to quarter in revenue, cost of sales, and pre-tax profits. Calculate revenue per employee as a simple measure of productivity. Compare this to your company;
- The same documents will indicate how your competitors present themselves, and may include their analyses of the industry, including you as their competitor.

Knowing your competitors' strengths is a basis for self-improvement. We should always be tuned in to what the competition is doing. This is a year-round project, not just an annual event. Your business works year round; so do your competitors.

Marty Shindler is a management consultant who provides a business perspective to creative and technology companies. Marty may be reached at shindler@aol.com.

*R  
CORRECTIONS  
^*

December's "In Production" listing misspelled the name of Benoit Jutras, composer for *Ultimate G's*.

# Conferences 2000

## February 3-5

Giant Screen Theater Association Mid-Winter Meeting  
(Open to committee members only)  
Carnegie Science Center  
Pittsburgh, PA  
Tel: 705-523-8146  
Fax: 705-523-9844  
[www.giantscreentheater.com](http://www.giantscreentheater.com)

## February 23-26

TEDX (Technology Entertainment and Design)  
Monterey, CA  
Tel: 401-848-2299  
Fax: 401-848-2599  
[www.ted.com](http://www.ted.com)

## March 13-14

7th International Conference on Urban Entertainment Development  
Urban Land Institute  
New York Hilton  
New York, NY  
Tel: 800-321-5011  
202-624-7140  
[www.ul.i.org](http://www.ul.i.org)

## March 5-7

Euromax Filmmakers' Symposium  
Futuroscope  
Poitiers, France  
Tel: +44-1-274-770-199  
[www.euromax.org](http://www.euromax.org)

## March 6-9

ShoWest 2000  
National Assoc. of Theater Owners  
Las Vegas, NV  
Tel: 310-657-7724  
[www.showest.org](http://www.showest.org)

## May 14-18

Museums 2000  
American Association of Museums  
Baltimore Convention Center  
Baltimore, MD  
Tel: 202-289-9113  
Fax: 202-289-6578  
[www.aam-us.org/expo2000/index.htm](http://www.aam-us.org/expo2000/index.htm)

## May 9-11

TiLE 2000 (Trends in Leisure Entertainment)  
Business Design Centre  
London, England  
Tel: +44-1985-846181  
Fax: +44-1985-846163  
[www.andrich.com/tile/](http://www.andrich.com/tile/)

## May 16-20

Large Format Cinema Association Conference and Film Festival  
California Science Center  
Los Angeles, CA  
Tel: 626-449-9296  
Fax: 626-449-9219

## June 7-10

TEDCity (Technology Entertainment and Design)  
Toronto, ON  
Tel: 401-848-2299  
401-848-2599  
[www.ted.com](http://www.ted.com)

## June 23-25

Showbiz Expo Los Angeles  
Los Angeles Convention Center  
Los Angeles, CA  
Tel: 800-840-5688  
203-840-5688  
<http://www.showbiz.reedexpo.com/la/index2000.htm>

## July 23-28

SIGGRAPH  
Ernest N. Morial Convention Center  
New Orleans, LA  
Tel: 312-644-6610  
Fax: 312-245-1083  
[www.siggraph.org](http://www.siggraph.org)

## September 14-19

Giant Screen Theater Association Annual Conference  
Frankfurt, Germany  
Tel: 705-523-8146  
Fax: 705-523-9844  
[www.giantscreentheater.com](http://www.giantscreentheater.com)

## October 5-7

ShowBiz Expo New York  
Jacob Javits Convention Center  
Los Angeles, CA  
Tel: 800-840-5688  
203-840-5688  
<http://www.showbiz.reedexpo.com/ny/index2000.htm>

## October 11-14

ShowEast  
National Assoc. of Theater Owners  
Orlando World Center Marriott  
Orlando, FL  
Tel: 212-246-6460  
Fax: 212-265-6428  
[www.showeast.com](http://www.showeast.com)

## October 14-17

Association of Science-Technology Centers Annual Conference  
Great Lakes Science Center  
Cleveland, OH  
Tel: 202-783-7200  
Fax: 202-783-7207  
[www.astc.org](http://www.astc.org)

## October 31 – November 4

Urban Land Institute Fall Meeting  
Chicago, IL  
Tel: 800-321-5011  
[www.ul.i.org](http://www.ul.i.org)

## November 15-18

International Association of Amusement Parks and Attractions  
Georgia World Congress Center and Georgia Dome  
Atlanta, GA  
Tel: 703-836-4800  
Fax: 703-836-4801  
[www.iaapa.org](http://www.iaapa.org)

## November (tba)

Japanese Space Theater Conference  
Tokyo, Japan  
Tel: +81-3-3212-8781  
Fax: +81-3-3212-8788  
[www.ohgata.org](http://www.ohgata.org)

# THE BIZ

## FILM STOCK

### Cinema Plus expects loss

Australian IMAX theater operator Cinema Plus Pty. Ltd. announced in late December that it expects a loss in the first half of the fiscal year ending Dec. 31, 1999, because of poor attendance and

restructuring costs. When the company reported low attendance for the quarter ending Sept. 30, 1999, new managing director John Rochester said he expected improvements for the following quarter.

However, the Dec. 24 statement said

that "the expected loss results from below-expectation performance by a number of major film titles released during the period and was further impacted by the costs associated with restructuring the business." Stock prices closed 1999 at AU\$0.56, down from \$1.35 at the start of the year. (See *The Biz, MaxImage!* October 1999 for a report on Cinema Plus' previous fiscal year.)

Sources tell *MaxImage!* that former chairman Gary Blom, who was replaced by Rochester in August but remained on the board of directors, no longer has any connection with the company.

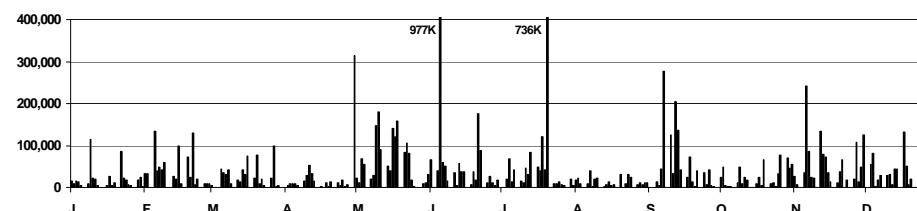
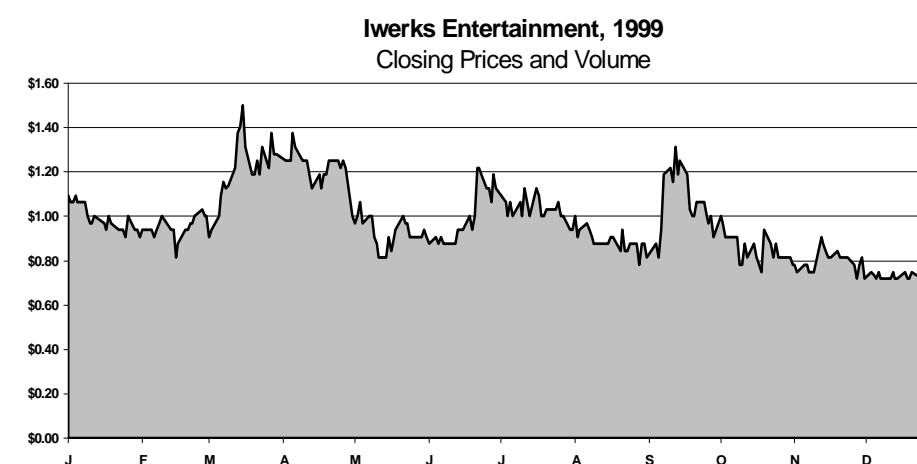
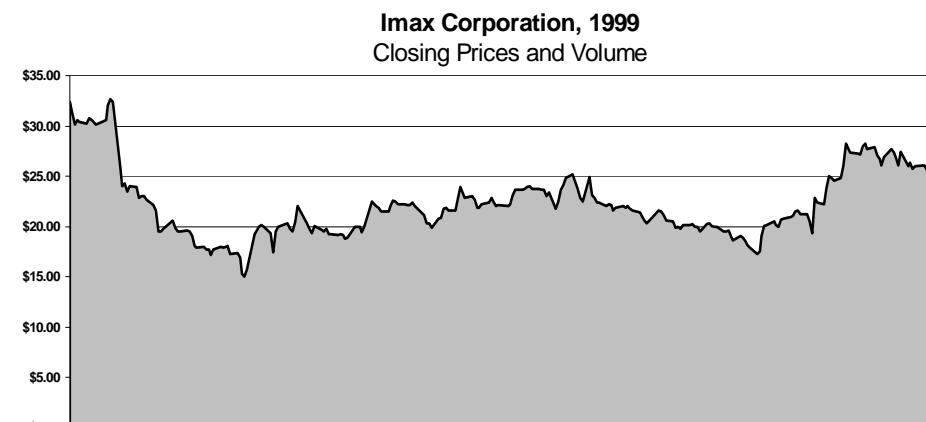
### Mainframe reports Q2 profits

Vancouver-based animation company Mainframe Entertainment, Inc., reported earnings of CDN\$700,000 (US\$484,000) for the quarter ending Sept. 30, 1999, compared to a loss of CDN\$5.9 million for the same period of 1998. This equates to per-share earnings of CDN\$0.04 versus loss of \$0.43 in 1998's Q2. Revenues for the second quarter were up from CDN\$200,000 in 1998 to CDN\$8.2 million in 1999.

The company is partly owned by Imax Corporation, and is working on a 3D computer animated version of *Gulliver's Travels* for Imax, set for release in 2001. Mainframe also produces the popular *Reboot* television show for children.

### Marcus profits flat in Q2

Marcus Corporation, the Milwaukee-based hospitality and cinema exhibition company that operates two IMAX theaters, reported a 2% increase in revenues for the quarter ending Nov. 25, 1999 compared to the same period in 1998, and earnings that were essentially flat between the two periods. Earnings from continuing operations were \$5,091,000 (\$0.17 per share) in Q2 of FY 2000, compared to \$5,086,000 (\$0.17 per share) in FY 1999's second quarter. Net earnings declined slightly from \$5,889,000 in last year's Q2 to \$5,588,000 in this year's.



# THE BIZ

## DEALS

### Provision de-installs Ontario

In December, Provision Entertainment, Inc., removed the Iwerks 3D 15/70 projection system from the Ultrascreen theater in Ontario, CA, that closed in November (see *Shorts, MaxImage! December 1999*). The county of San Bernardino, CA, contracted with Provision to remove and broker the sale of hardware, which includes two 15kW 15/70 projectors and a digital sound system with 37,000 watts of power. It was installed in May of 1997. The de-installation was completed on Dec. 23.

Provision is a contract manufacturing and customer services company based in Chatsworth, CA, and founded by **Curt Thornton**, formerly a vice president at Iwerks Entertainment.

### Miramax to dist MFF on DVD

MacGillivray Freeman Films is releasing a new collector's edition of *Everest* on DVD as well as five other LF titles. The home video discs will be distributed by **Miramax**.

The new version of *Everest* will include previously unreleased material, including behind-the-scenes footage and a special map of the world's tallest mountain. The other films, available on DVD in March, will be *The Living Sea*, *The Magic of Flight*, *Stormchasers*, *The Discoverers*, and *To Fly!* Each will include new material never seen before, including interviews and "Making of" programs, shot in HDTV. The discs also offer multiple languages and high-quality 5.1-channel audio.

### Pascal Blais gets cash infusion

Montreal's Productions Pascal Blais, producers of *The Old Man and the Sea*, has received investments of CDN\$6 million (US\$4.15 million) from a combination of state and private sources.

Two subsidiaries of **Caisse de Dépôt et Placement du Québec**, a major North American fund and portfolio manager, invested a total of CDN\$4.25 million (US\$2.94 million) and **Fonds d'investissement de la culture et des communica-**

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, a venture capital fund launched by the provincial government of Québec, invested CDN\$750,000 (US\$518,400). Another CDN\$1 million (US\$691,200) has been invested in PPB's LF animation division by **Investissement Québec**.



Jack M. Kline

### Kline named Christie president

Cypress, CA-based projector manufacturer **Christie, Inc.**, has appointed **Jack M. Kline** as president, replacing **Atsuo Ino**, who remains chairman of the company. Formerly executive vice president and chief operating officer, Kline continues to hold the latter position.

Kline has been with Christie for 20 years, starting as a sales rep in 1979. In 1988 he became vice president of sales and marketing, a position he held until 1995, when he was appointed chief operating officer.

Christie manufactures an 8/70 projector that it has placed in multiplexes in Mexico and South Africa. A deal with a British exhibitor is in the offing, and Kline says the company is aggressively pursuing the LF market. Christie is also entering the electronic cinema market with its purchase of **Electrohome** last October (see *The Biz, MaxImage! November 1999*.)

### Stults made Iwerks Senior VP

Don Stults has been appointed senior vice president of operations for **Iwerks Entertainment**. In this position, Stults

will supervise the Project Services, Purchasing, Engineering, Technical Services, and Product Development departments.

Stults has been with Iwerks since March 1997, when Pioneer Technology Corporation, the projector manufacturing company he founded 20 years earlier, was acquired by Iwerks. Stults had been president of Pioneer, where he marketed the Linear Loop projector that is now sold under the Iwerks name.

Stults replaces **Dan Griesmer**, who left the company "to pursue other interests" according to an Iwerks press release.

### Dailey is new NASM director

Gen. **John R. Dailey** (USMC Ret.) has been named director of the Smithsonian's National Air and Space Museum in Washington, DC, replacing **Adm. Donald Engen**, who died in an aircraft accident last summer (see *Shorts, MaxImage! August 1999*). Dailey comes to NASM from the National Aeronautics and Space Administration, where he was senior adviser to NASA chief Daniel Goldin for seven years. Before retiring from the Marine Corps in 1992, Dailey was assistant commandant of the Corps.

The museum is the most popular in the world, with average annual attendance over nine million. Its **Langley IMAX Theater** is one of the oldest and most popular large-format theaters in the world, averaging more than 1.2 million visitors since opening in 1976.



Gen. John R. Dailey

# 21 LF Films Scheduled for 2000 release

(from *FILMS* on page 1)  
the institutional market altogether.

Although *Fantasia/2000* has won more bookings in museums than we expected (22 out of 75), it remains to be seen whether films about sports (*Extreme*, *Michael Jordan*, *The World's Game*) or the arts (*All Access*, *Cirque du Soleil*, *The Old Man and the Sea*) will achieve widespread acceptance in institutional theaters.

## 3D production stalls

The number of 1999 releases disappointed 3D exhibitors who at the start of the year expected twice as many 3D films as they eventually got: only four of the eight slated to open in 1999 actually did. Most of the remaining four will open in 2000 (although the Australian animated project, *The Enchanted Billabong*, seems to have stalled), and they will be joined by at least two new 3D films, *Imax Ltd.*'s CGI compilation *CyberWorld* and *nWave's Haunted Castle*.

The LF industry seems to have learned a lesson about the fiscal realities of 3D production, particularly live-action shooting. Except for two holdovers from 1999

(*Cirque du Soleil* and *Ultimate G's*) all of 2000's 3D films are animated, and the only live-action 3D film currently in production is *Space Station 3D*, to be released in 2001. For the first time since 1995, *Imax Ltd.* will not release a live-action 3D feature this year.

The year 2000 promises to continue many of the trends begun in 1990. The glut of films means that LF leasing will remain a buyer's market, with little hope of increased lease rates for filmmakers and distributors. With so many films available to theaters, we can expect to see them add more films to their daily schedules and to book films for shorter runs. (We quantified this trend in last year's *Bookings Yearbook*, and will do so again for 1999's bookings in the 2000 *Bookings Yearbook*, to be published this spring.)



© The Walt Disney Company

Below are the LF films of 2000, listed in chronological order by their announced world premiere dates. Summaries in quotation marks are taken from official literature or press materials. More complete production credits can be found in "In Production" on page 12. Underlined titles are 3D. Asterisks indicate films that were first scheduled to open in 1999.

## *Fantasia/2000* January 1

"Walt Disney's dream of making the original 1940 *Fantasia* a concert film with a perpetually changing musical repertoire is at last realized with the debut of the animated extravaganza, *Fantasia/2000*. The film introduces seven spectacular new animated sequences set to the music of the masters and spotlights the return of 'The Sorcerer's Apprentice,' a milestone piece of animation which was the genesis of the 1940 feature. Created over a nine-year period and utilizing the talents of a new gen-

## LF FEATURES OF THE 1990s

(stacked in alphabetical order)

\* First set to open in 1999

Titles in **bold** are 3D

BP	FOK	Africa	CV	Alaska	All Access
Antarc	FOTA	ITD	GAW	Amazon	CDS *
ROF	HH	JL	IA	HD	CybeQuest
RSATM	MG	LS	MOF	IN	<b>CybeWorld</b>
TRF	SFTGS	WOC	MTM	L5	Dolphins
1990	Titanica	Yell	MOTM	Mexico	EB *
1991	DIS	ZC	SC	SOLOE	Fantasia
1992	Discov	SI	SI	Tr	<b>AlienAdv</b>
1993		SE	SE	SupeSpee	HaunCast
1994				Whales	LITB
1995				Trex	E3D
1996					EpicJour
1997					Extreme
1998					<b>Galapagos</b>
1999					GF
2000					IOTS

# 2000 Could See Record Number of New Films

eration of top animation talents, *Fantasia/2000* takes viewers on a journey into the imagination using incredible animated imagery, exquisite classical music and state-of-the-art technology.

"The project was initiated and spearheaded by Roy E. Disney, vice chairman of **The Walt Disney Company** and head of animation. He also served as executive producer for the project. *Fantasia/2000* arrives in time for the start of a new century and offers a series of stories and images emphasizing hope, optimism and new beginnings. Adding to the fun and entertainment, celebrity hosts from the various arts appear on screen to introduce each of the segments. Included in that prestigious group are Steve Martin, Itzhak Perlman, Bette Midler, Quincy Jones, James Earl Jones, Penn and Teller, and Angela Lansbury. Maestros Leopold Stokowski and James Levine also make appearances."

Produced by The Walt Disney company and distributed by **Buena Vista Pictures Distribution**.

## **Cirque du Soleil – Journey of Man\***

January 20

"*Cirque du Soleil – Journey of Man* is a visual and musical celebration of life, featuring the unique performers of Cirque du Soleil. The story follows a mystical

journey through the stages of man, from birth to maturity. Shot in spectacular locations around the world, each stage is introduced by a *Cirque du Soleil* act. All of the phenomenal elements of a live show are incorporated in *Cirque du Soleil – Journey of Man*: the music, the acts, and the atmosphere. Because of the wonderful intimacy large format brings, the audience will have the opportunity to experience each act in an all new breathtaking way.

"During this odyssey, we hear the pounding drum rhythms of the Taiko Drummers; experience an exquisite, aquatic ballet, as the Synchronized Swimmers from the 'O' show perform beneath the ocean depths; travel to the majestic redwood forests where Bungees, extraordinary yellow bird-like creatures, perform an aerial ballet; watch the amazing Cube Man in the Valley of Fire, who effortlessly spins an aluminum cube high up on the Sandstone Needle illuminated by dazzling light effects; witness the incredible Statue Act



with their unfaltering concentration and breathtaking choreography; and admire the Russian Banquine, who perform spectacular sequences of acrobatics in the finale. Each of these acts represents a stage in life's journey, culminating at the Brandenburg Gate, a poignant symbol of hope and new beginnings."

Produced and distributed by **Sony Pictures Classics, Large Format**.

## **Water and Man**

February 1

"Beautifully depicting the need for this vital element on Earth and its creative use by humanity, *Water and Man* takes the viewer on a fascinating journey. From icy Greenland to the desert of Egypt; from Arizona to the river Ganges in India; from a town built on water in Africa to cities like New York or Paris; we discover how man and water have lived in both harmony and conflict for centuries.

"Water appears familiar yet its very existence is a miracle. Man draws most of his vital substance from fresh or salt water by capturing and treating it, using its resources and harnessing its power. *Water and Man* is the story of a progressive domestication, from the depths of the oceans to the heights of the clouds.

"Three-quarters of our blue planet is covered with water. Yet it is becoming scarce both in quantity and in quality as

(See **FILMS** on page 8)



(from **FILMS** on page 7)

we have not always been aware how to care for it. How can we learn from the past and protect what is essential for our survival?

"*Water and Man* is a story that makes us understand the respect we owe to the most precious and irreplaceable resource on Earth."

Produced by **La Géode** and distributed by **XLargo**. A re-release of a 1985 film of the same name with a new narration track.

### **Ultimate G's: Flying to the Extreme\***

February 21

"The film is the story of a boy and girl (both 10 years old) whose dream is to fly. They build a number of homemade craft that they wish they could fly, but these dreams don't become reality until they both become pilots later on in life. The story demonstrates personal determination, honor, and the will of an individual to reach his or her dream.

"Of course we do have to give the spectator the ride of a lifetime, so the main part of this film puts the viewer in the front seat of the Extra 300 aerobatic plane in solo flight, dog fights, formation flying, and aerobatic maneuvers. This action was filmed over the incredible landscapes of the Grand Canyon, Lake Powell, Utah, and the California coast. The spectator is flown in and out of canyons, along rivers, around mountains, and over lakes, flying within 30 feet of obstacles and the other

aircraft.

"With *Ultimate G's: Flying to the Extreme*, being a pilot and breath-taking flying become a reality for the spectator!"

Produced by **Sky High Entertainment, Inc.**, and distributed in North America, South America, Australia, and New Zealand by **nWave Pictures Distribution**; in Europe by **First E Production**; and in Asia by **Sky East**.

### ***Dolphins***

March 6

"Prepare to experience the enchantment and mystery of an underwater adventure like no other. Join us, as we get up close and personal with wild dolphins in the crystalline water of the Bahamas and wind-swept seas of Patagonia.

"*Dolphins* takes audiences on an underwater adventure with inquisitive Atlantic spotted dolphins, acrobatic dusky dolphins, and the familiar bottlenose dolphin. Viewers will meet a young woman scientist, **Dr. Kathleen Dudzinski**, and her two colleagues, mentor **Dr. Bernd Würsig** and **Dr. Alejandro Acevedo-Gutiérrez**, as they lead us on an exploration into their fascinating world.

"Dolphins have much to teach us about our world, and scientists everywhere are watching and listening. They're discover-



© MacGillivray Freeman Films

ing where the many kinds of dolphins live and travel; how dolphin families and societies form; how these marine mammals communicate with one another; and sadly, how humans adversely affect their health and mortality. *Dolphins* is a window into an incredibly complex realm where dolphins are just one citizen of a magnificent water kingdom. We hope our film inspires you to look at the ocean and its inhabitants with new eyes – eyes that reflect our best selves and that some day mirror a healthy ocean.

"Featuring a soundtrack with music from Grammy Award®-winning singer and songwriter **Sting**, *Dolphins* will capture the imagination of audiences worldwide who will gain newfound respect for the ocean and the importance of scientific research to its preservation."

Produced by **MacGillivray Freeman Films** in association with the **National Wildlife Federation**, and with major funding provided by the **National Science Foundation** and **Museum Film Network**. Distributed by **MacGillivray Freeman Films**.





### **The Lost Kingdom** March

A destination film for **Rheged**, The Uplands Kingdom Discovery Center, in the Lake District of Northern England.

Produced by **Westmorland Films**.

### **Solarmax\*** March

"**Solarmax** is a 40-minute giant-screen documentary that tells the story of mankind's struggle to understand the sun. The film will take audiences on an incredible voyage from prehistory to the leading edge of today's contemporary solar science. Highlights of location shooting include:

- Dawn sunlight creeping into the Neolithic passage tomb at Newgrange in Ireland, marking the solstice;
- Nicholas Copernicus's workplace, diagrams, and instruments in the tower of the cathedral of Frombork, Poland;
- The total eclipse of the sun over Aruba in the Caribbean;
- Spectacular images of the Aurora Borealis in the sky over Greenland,

captured on new 800T 70mm film stock.

"Perhaps even more important than the location photography is the reprocessing of data from the range of new space-based solar observatories to make images accessible to the general public. The **Solarmax** special effects team is working on images of the sun from the YOHKHO, SOHO, and TRACE spacecraft, which have been repurposed to 70mm with spectacular results. Real images of the sun's surface, with its coronal mass ejections, streaking solar winds, and magnetic loops, will be digitally composited to create unprecedented close-up high-definition images of the sun."

Produced by **JAVA Films/Heliograph Pty. Ltd.** and distributed by the **Museum of Science and Industry**, Chicago.

### **Symbol of the North** April

"The wonder of the shimmering northern Lights. The power of 10,000 stampeding caribou racing past the camera. The unique cultural traditions of the world's most resourceful people – those living in its harshest, northernmost climate.

**"Motion International Large Format** plunges into LF production with its first feature, *Symbol of the North*, slated for worldwide release in April 2000.

"Directed by veteran IMAX camera wizard **Bill Reeve** (credits include *Extreme*, *Titanica*, *Rolling Stones at the Max*, and *Super Speedway*), *Symbol of the North* blends the stunning adaptations made by the indigenous Inuit in Canada and Saami in Sweden to survive in a terrain of ice, with the story of the spectacular migration of the caribou. When these majestic animals go on the move, they do it in a big way:

herds of up to a million, covering over 3,700 miles (6,000 kilometers) in a season.

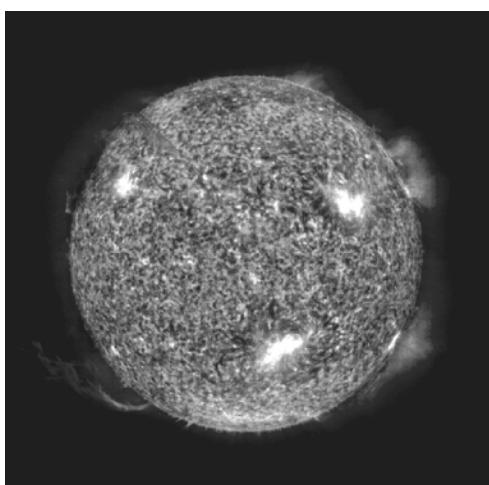
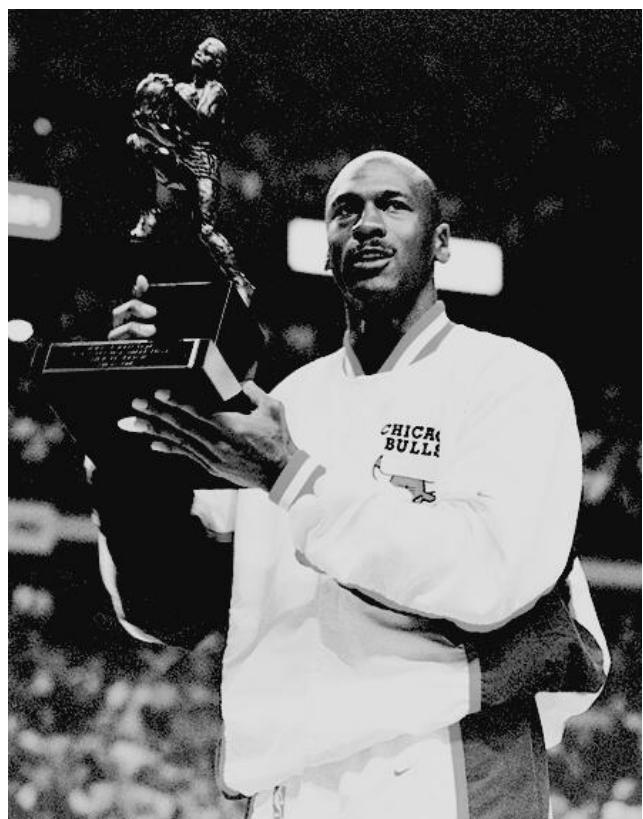
"On the last day of the shoot, the crew lucked into a truly magical moment, producer **Martin Dignard** recalls. 'The biologist saw about 10,000 caribou six minutes from our base camp. In the middle of a blizzard we landed and hid in some bushes. Within an hour we had endless caribou around us, some within five feet of the camera. The emotions are so powerful: you sit there without moving and you have thousands of caribou coming and coming."

Produced in association with the **Swe-dish Museum of Natural History** and **Imagica Corporation** of Japan. The major corporate sponsor is **Hydro-Québec**.

### **Michael Jordan to the Max\*** May

"**Michael Jordan to the Max** will be a 45-minute giant-screen film that will celebrate the personal attributes that have made **Michael Jordan** not only a basketball champion, but also a hero who transcends borders, cultures, age, and gender. Following Michael's final championship run with the Chicago Bulls, the film will use the incredible visual and sound capabilities of

(See **FILMS** on page 10)



(from **FILMS** on page 9)

the 15/70 format to take viewers on-court with a larger-than-life Michael as he demonstrates his ability to defy gravity. In addition, Michael and those closest to him will provide an intimate look into the tragedies and triumphs that have shaped him as an athlete and an individual.

*“Michael Jordan to the Max* will be an inspirational portrait of a champion whose athletic achievements could not have resulted from talent alone, but instead stemmed from a combination of athletic ability, discipline, determination, teamwork, and a true love of the game.”

A production of **Giant Screen Sports**, **James D. Stern Productions**, and **NBA Entertainment**, and distributed by Giant Screen Sports.

#### **Ocean Oasis**

May

“A story of the unbreakable bonds between a parched land, a rich sea, and the people who love them both.”

“Baja California seems to be two separate worlds: One is a long spine of rock and desert, where plants store water for years and some animals never drink and urinate crystals. The other is a sea that boils with life, a place so appealing that some of the greatest creatures on earth travel thousands of miles to get here in order to mate or give birth, where birds gather by the thousands, where there is such richness in the sea that it becomes an

oasis of nourishment and shelter for living things for thousands of miles around.

“These two worlds look separate, but they are not. They are inextricably linked. *Ocean Oasis* takes us on a journey of scientific detection to try to find out how.”

“The film tells the story of these profound links through the voices of several people who love this place and strive to understand it: a fisherman, an ecologist, a zoologist, a naturalist and a marine biologist.”

Produced and distributed by **Summerhays Films** and made possible by the **San Diego Natural History Museum** and **Pro-natura**.

#### **Wild California**

May

“It’s big. It’s beautiful. To many, it’s still the wild, wild, west. From Yosemite and Big Sur to the Sequoias and Mt. Whitney, *Wild California* will bring you the biodiversity of California and how people enjoy its natural wonder.”

Produced and distributed by MacGillivray Freeman Films. Executive produced by K2 Communications.

#### **The Enchanted Billabong\***

June

“Some children don’t believe in Santa, the Easter Bunny, or the Tooth Fairy. Seven-year-old Greg is one of those kids. He and his mother have been in the country for one night and Greg’s already bored.



© MacGillivray Freeman Films

Until Granny suggests he go for a ride down to the billabong. When Greg crashes his bike and loses a tooth, his eyes begin to open to the wondrous enchanted world that surrounds him. Set in the stunning Australian bush and created with state-of-the-art animation, *The Enchanted Billabong* is a story that brims with the power of imagination, the wonder of nature, and the innocence of childhood.”

Produced by **Imagine If**.

#### **Virtual Actors featuring The Boxer\***

June

“Nearly seven years after its inception, the long-awaited cinematic experience of *The Boxer* is about to hit the giant screen. As Slim squares off against Killer, audiences will be engrossed not only by the action and excitement of the story, but also by the astounding fact that these actors are *all virtual*. They may not be real, but they just might be ready to take over the industry.”

“Born out of the technology and craftsmanship that originally created the award-winning short *Tony de Peltre* (which featured the first lifelike computer-generated actor), *The Boxer* is a milestone in the art of 3D computer animation. It brings the concept of the *virtual actor* to stunning new levels.”

“Producer/director **Pierre Lachapelle**





has brought together a talented team of animators, artists, programmers, and scientists. Pushing hard at the boundaries of movie-making, they have brought computer animation technology far beyond that which was ever thought possible.

"The Boxer will be featured within *Virtual Actors*, a unique voyage into the extraordinary possibilities of 3D character animation, where the technology and creativity that bring a virtual actor to life will be demonstrated in fascinating detail. *Virtual Actors featuring The Boxer* is a 40-minute

giant screen event that will keep audiences on the edges of their seats."

Produced by **TAARNA Studios, Inc.**

#### **CyberQuest**

mid-2000

"Cyberquest - An Internet Odyssey is a multimedia spectacular consisting of advanced large-screen computer animation, live action, and laser animation and optical effects. The narrative storyline is interspersed with visual music sequences that expand upon the theme of each episode.

"The protagonist, Rob, is 14 years old.

His mother thinks he spends too much time playing computer games, so she gets him a new science explorer/internet program. Rob's unexpected guide is Tab, an Intelligent Agent played by **Tom Hanks** (in live-action and as the voice of the animated Tab), who has developed amnesia and can't find his assigned user. Rob enters Cyberspace by way of Virtual Reality and joins Tab in a search for his Source Code.

"Along the way, Tab shows and involves Rob in some of the extremes of human knowledge, all available on the internet. They visit NASA and the Jet Propulsion Laboratory to explore the moon, a black hole, and the ocean bottom. They experience direct participation in a chemical reaction and visit the MIT Media Lab.

"The soundtrack features exciting cutting-edge electronica and techno music for the rave generation, plus popular hits like 'Atomic Dog' by George Clinton, 'Telecommunication' by Flock of Seagulls, and music by such artists as Kraftwerk, Paul Oakenfold, Underworld, and Apotheosis."

Produced by **Laserium/Laser Images, Inc.** Presented in Chromadepth 3D.

#### **Mountain Magic**

October

An action film featuring skiing.

Produced by **Willy Bogner**

(See *FILMS* on page 14)



A 3D scene from CyberWorld (see page 14) printed for cross-eyed viewing. To see it in 3D, hold the page about a foot from your face, in strong, even light. Cross your eyes so that the two images overlap, and use an object in the center of the frame to bring them into alignment. Because your eyes are not used to focusing this way, the scene will be out of focus at first. While holding the images aligned, relax your eyes, allowing them to come slowly into focus. The scene may come into focus briefly and then pop out again, but be patient. Once you have it in focus, you should be able to look around the whole scene and observe the depth. And despite what your mother told you, no, your eyes will not stay crossed.



\* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.  
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

#### **Ultimate G's: Flying to the Extreme**

Sky High Entertainment Productions; distributor, North America, South America, Australia, N.Z.: nWave Pictures; distributor, Europe: First E Production; distributor, Asia: Sky East, Inc.; director: Keith Melton; cinematographer: Peter Anderson; writer: Jean Bergeron; composer: Benoit Jutras; line producer: Yves Fortin; executive producer: Carl Samson. 3D. Release: March 2000.  
— Photography and editing are complete.  
— Final audio mix will be done at DAVE in Toronto at the end of January.  
— Cirque du Soleil composer Benoit Jutras will compose the score.  
— World premiere: Quebec, Feb. 21, 2000.

#### **Dolphins**

MacGillivray Freeman Films/National Wildlife Federation; distributor: MFF; director: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill,



John Wiley on location in Machu Picchu for Solarmax.

Jan '00	July '00	MM CW HC
<b>Fantasia</b> <b>UGs</b> <b>CDS</b>	<b>Dolphins</b> <b>LK</b> <b>Solarmax</b> <b>SOTN</b>	<b>MJTTM</b> <b>EB</b> <b>OO</b> <b>WildCalif</b>
<b>Steve Judson;</b> producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Release: March 2000. — Editing continues in Laguna Beach.		<b>Boxer</b> <b>CQ</b>

#### **Solarmax**

JAVA Films/Heliograph Pty. Ltd.; distributor: Museum of Science and Industry, Chicago; director, producer, writer: John Wiley; cinematographers: Tristan Limani, Peter Coleman, Peter Hannan, Tom Cowan, Paul Ree; editor: Nicholas Holmes; composer Nigel Westlake; co-producer: Robert Eather; executive producer: John Wickstrom, Museum of Science and Industry, Chicago. Release: March 2000.

— November: Shot test of Cluster satellites in Munich, Germany, and at Kit Peak Observatory in Arizona, USA.  
— December: Filmed in Australia.  
— Principal photography is complete.  
— Editing has begun, picture will be locked this month

#### **The Lost Kingdom**

Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; editor: Colin Green; line producer: Elizabeth Andrew; associate producer: James Graham; executive producer: John Dunning. Release: April 2000.  
— World premiere: Rheyed, UK, April 21, 2000.

#### **Symbol of the North (wt)**

Motion International Large Format; distributor: MILF Distribution; directors: Martin Dignard, Bill Reeve; editor: James Lahti; sound: Peter Thillaye; post-production consultant: Pierre Thériault; producer: Martin Dignard; executive producer: André Picard. Release: April 2000.  
— Principal photography is complete.

— Editing continues in Kingston, ON.

#### **Michael Jordan To The Max**

Giant Screen Sports/James D. Stern Productions/NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; DOP: James Neihouse; cinematographers: Rodney Taylor, Dave Kessler; producers: Don Kempf, Steve Kempf, Jim Stern; executive producers: David Falk, Curtis Polk, Adam Silver, Gregg Winik. Release: May 2000.

— Principal photography is complete.  
— Editing was completed in December.  
— World Premiere in Chicago, May 4, 2000, theater(s) to be determined.

#### **Ocean Oasis**

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; cinematographers: James Neihouse (topside), Bob Cranston (underwater); co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.

— Final expedition and principal photography wrapped in December.  
— Editing continues in San Diego.

#### **Wild California**

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, Greg MacGillivray, Jack Tankard, B.J. Worth, Joe Jennings; writers: Mark Krenzen, Sandra Tsing Loh; producers: Greg MacGillivray, Alec Lorimore, Mark Krenzen; executive producer: K2 Communications. Release: May 2000 (California), June 2000 (world).

— Principal photography is complete.

— Editing continues in Laguna Beach.

#### **The Enchanted Billabong**

Imagine If; distributor: tba; director, producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: June 2000.

#### **Cyberquest**

Laserium/Laser Images, Inc.; distributor: tba; director: Ivan Dryer; producer: Michael Cook; writers: Ivan Dryer, Scott Anderson. Cast: Tom Hanks. Chromadepth 3D. Release: mid-2000.

— Project is temporarily on hold.

#### **Virtual Actors featuring The Boxer**

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: summer 2000.

— 70% of computer animation is complete, and animation continues at TFX Animation in Montreal.

#### **Mountain Magic**

Willy Bogner Filmproduktion; distributor: MacGillivray Freeman Films; director: Willy Bogner. Release: October 2000.

— Have filmed skiing scenes.

#### **CyberWorld (wt)**

Wire Frame Films, Ltd.; distributor: Imax Ltd.; producers: Steve Hoban, Hugh Murray; writers: Hugh Murray, Charlie Rubin. 3D. Release: fall 2000.

#### **Haunted Castle**

nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Ben Stassen, Caroline Van Iseghen, Charlotte Higgins; executive producer: Ben Stassen. 3D. Release: fall 2000.

— Animation has begun in Brussels.

Jan '01

July '01

Jan '02

**LITB**  
**MWH**  
**I-52**

**Endurance**  
**Golf**  
**ND**

**JIAC**  
**Vulcania**

**Bears**  
**HB**  
**LLLL**

**OM**

**GT**  
**SS3D**

**SFI**  
**Yosemite**

***Life in the Balance*\* (wt)**

A look at the interdependence of life on earth and of the importance of maintaining biodiversity. *Primesco Communications, Inc./Blue Mountain Film Associates*; distributor: *Primesco*; director: *Bayley Silleck*; writer: *Sugith Varughese*; cinematographer: *Ernest McNabb*; associate producer: *Daniel Ferguson*; producers: *Goulam Amarsy*, *Jeffrey Marvin*. Release: December 2000.

— January: shooting at Angel Falls and the Devil's Canyon in Venezuela.

***All Access*\***

A concert film featuring Sting, B.B. King, Cheryl Crow, and other performers. *Ideal Entertainment*; distributor: *Imax Ltd.*; director: *Peter Shapiro*; cinematographer: *Reed Smoot*; co-producer: *Reed Smoot*; line producer: *Tony Brown*; producer: *Jon Shapiro*. Release: late 2000.

— February: Filming concert in Los Angeles.

***The Majestic White Horses* (wt)**

*MR-Film*; distributor: *tba*; director, producer: *Kurt J. Mrkwicka*; cinematographers: *Dominique Gentil*, *Walter Kindler*, *Jack Tarkard* (2nd unit); assistant director: *Karin Macher*. Release: late 2000.

— Spring - summer 2000: Filming at the Spanish Riding School in Vienna, Austria, and in Morocco, Spain, and Slovenia.

***The World's Game***

*Giant Screen Sports/Shue Media*, in association with *ISL*; distributor: *Giant Screen Sports*; director: *Jonathan Hock*; DOPs: *James Neihouse*, *Dave Kessler*; cinematographers: *Dominique Gentil*, *Gary Jones*, *Henri Fiks*; producers: *Don Kempf*, *Steve Kempf*, *Andrew Shue*, *John Shue*; executive producer: *Alan Rothenberg*. Release: late 2000.

— Filming in Italy and England, originally set for December, will be done in March.

— Future locations include Brazil and Japan.

***The Endurance: Shackleton's Epic Journey***

*White Mountain Films/Nova Large Format Films*; distributor: *tba*; director: *George Butler*; cinematographer: *Reed Smoot*; writer: *Caroline Alexander*; line producer: *Scott Swofford*; executive producers: *Susanne Simpson*, *Paula Apsell*. Release: February 2001.

— October - November: Shooting documentary footage and historical re-creations on Elephant Island and South Georgia Island in the Antarctic. Reports online at [www.pbs.org/wgbh/nova/shackleton](http://www.pbs.org/wgbh/nova/shackleton).

— May 2000: Will film noted climber Reinhold Messner and other climbers on South Georgia Island.

***Golf Around the World* (wt)**

*JQH Film Entertainment*; distributor: *MacGillivray Freeman Films*; director, writer: *Bruce Neibaur*; cinematographer: *Reed Smoot*; producer: *World Golf Village*; executive producer: *Ruffin Beckwith*. Release: February 2001.

— Additional shooting expected in April - May 2000 in the US and UK.

***Natural Disasters***

*Graphic Films, Inc.*; distributor: *tba*; director: *George Casey*; producer: *Paul Novros*. Release: early 2001.

— Have filmed various earthquakes and volcanoes for the last decade.

— Will capture other disasters as they occur.

***Secrets of the I-52***

*Kieth Merrill Productions*; distributor: *tba*; director: *Kieth Merrill*; cinematographer: *Jeff Simon*. Release: early 2001.

— Plan to return to Atlantic wreck site of WWII Japanese sub for salvage operations and additional filming in summer 2000.

***Vulcania***

*Rigaud Production*; distributor: *Conseil Régional D'Auvergne*; director, cinematographer: *Pierre Willemain*; producer: *Dominique Rigaud*. Filmed in 8/70, 20 min. Release: early 2001.

— One more sequence to be filmed. Waiting for a cooperative volcano.

— Editing has begun.

— Delay in theater construction has pushed back release date.

***Journey Into Amazing Caves* (wt)**

*MacGillivray Freeman Films*; distributor: *MFF*; editor: *Steve Judson*; script: *Jack Stephens*; producers: *Greg MacGillivray*, *Alec Lorimore*, *Steve Judson*. Release: March 2001.

— October - November: Filmed in underwater caves in Yucatan, Mexico.

***Bears* (wt)**

*National Wildlife Federation/Primesco*; distributor: *Primesco*; director: *David Lickley*; editor: *James Lahti*; production manager: *Natalie Masse*; producer: *Goulam Amarsy*; supervising producer: *James Marchbank*; executive producer: *Chris Palmer*. Release: April 2001.

— November: Filmed polar bears in Churchill, Manitoba.

— Early 2000: Will film in Alaska.

***The Human Body* \***

Sophisticated medical imagery and advanced filming techniques take audiences on a spectacular journey inside their own bodies. *BBC Science*; distributor: *tba*; director: *Peter Georgi*; cinematographers: *Reed Smoot*, *David Barlow*; writer/producer: *Richard Dale*; executive producers: *Andre Picard*, *British Broadcasting Corporation*, *Discovery Channel*, in association with *Maryland Science Center*, *Science Museum (London)*. Release: Spring 2001.

— January - February: effects shooting in the UK.

— Additional filming in UK, Europe, and North America through first half of 2000.

***Loch Lomond: Legend of the Loch***

*Dunbartonshire Enterprise/Principal Large Format*; distributor: *tba*; director: *Mike Slee*; cinematographer: *Rodney Taylor*; writer: *Chris Dolan*; composer: *John Lunn*; editor: *Kant Pan*; producers: *Phil Streather*, *Alexandra Ferguson*; executive producers: *Sallyann Ferguson*, *Peter Gallagher*. Cast: *Kirsty Mitchell*, *Stuart Sinclair-Blyth*, *Paul Blair*, *Fiona Bell*, *Harley Loudon*, *Liane Dickie*. Release: spring 2001.

— Picture was locked in October. Neg cutting has begun at *RPG* in Los Angeles.

— Audio post-production continues at *Master's Workshop* in Toronto.

— Hope to screen finished film at *LFCA* conference in May 2000.

***Ocean Men***

*H5B5 Media AG*; distributor: *tba*; director, cinematographer: *Bob Talbot*; producer: *Almut Saygin*; executive producers: *Hendrik Hey*, *Jan Herrmann*. Release: spring 2001.

— October: filmed freediving champion *Umberto Pelizzari* in Italy.

— Future locations: Japan, Antarctic, Honduras, Miami.

***Gulliver's Travels***

*Imax, Ltd.*; distributor: *Imax*; co-directors: *Ian Pearson*, *Scott Speirs*; production designer: *Brent Boates*; script: *Ian Pearson*. 3D. Release: Summer 2001.

— Modeling has begun.

— Script is still in development. Animation will begin early next year.

***Space Station 3D***

*Imax Space Ltd.*; distributor: *Imax*; cinematographer: *James Neihouse*; producer: *Toni Myers*; associate producer: *Judy Carroll*. 3D. Release: 2001.

— Sound and lighting equipment was taken to the Space Station last May. The 30-perf 3D cabin camera will be carried on a Space Shuttle flight next spring, and will remain on the Space Station for two years.

— Filming on Space Station will begin in spring 2000.

***Yosemite***

*Summerhays Films, Inc.*; distributor: *Summerhays Films, Inc.*; director, producer: *Soames Summerhays*; producer: *Don Steele*; executive producer: *Jerry Harrah*. Release: 2001.

***The Search for Infinity***

*Reuben H. Fleet Science Center*; distributor: *tba*; producer, director, cinematographer: *Ron Fricke*; sound design: *Michael Stearns*; associate producer: *Camille Cellucci*; executive producer, science editor: *Jeffrey Kirsch*; primary science advisor: *Arthur C. Clarke*. Release: September 2001.

— January 2000: Begin experimental CGI work.

— July 2000 - January 2001: Live-action shooting.

(from **FILMS** on page 11)

**Filmproduktion**, distributed by MacGillivray Freeman Films.

### **CyberWorld**

*fall*

"Meet some of the world's most beloved animated characters in a compilation of award-winning shorts from around the world. *Cyberworld* is an unprecedented IMAX 3D computer-generated animation film festival."

Produced and distributed by Imax Ltd.

### **Haunted Castle**

*fall*

A selection of 3D computer-animated ridefilms with a haunted house theme.

Produced and distributed by nWave Pictures.

### **Life in the Balance**

*December*

"*Life In The Balance* will transport audiences around the world to gain fascinating insights into the vast diversity and vital interconnectedness of plants and animals. Featuring dramatic computer-generated recreations of the Cretaceous era and spectacular location photography in Asia, North America and South America, the film will tell the epic story of bio-diversity and its profound impact on human life. Audiences will come to see that no matter how urbanized and technologically sophisticated we have become, we are, and always have been, an integral part of nature."

Produced by **Primesco Communications, Inc.**, and **Blue Mountain Film Associates** with the support of the National Science Foundation and the **American Museum of Natural History**. Distributed by Primesco.

### **All Access**

*late 2000*

"*All Access* is an LF rock concert film that will blend stellar music performances and cutting-edge giant-screen technology to transport viewers into the heart of live rock and roll as no previous concert film has."

"At the center of the film, of course, are the performances themselves: Premiere artists such as **Sting**, **B.B. King**, **Carlos Santana**, and **Cheryl Crow** will unite in unique combinations live onstage to play a series of influential songs that put the

viewer front row center on a journey from the origins of rock and roll to the present day. Audiences will feel the thrill and energy of each close-up and panoramic point-of-view shot on the world's largest screens.

"In addition, however, *All Access* will provide exactly what its title suggests: a coveted 'All Access Pass' to the rehearsals, sound checks, casual conversations, backstage shenanigans, and musical collaborations that lie behind the scenes of every great concert but that the average person never gets to see. By interspersing these impromptu events in brief, carefully chosen segues between the performances, *All Access* will reveal an insider's view of rock and roll as well as pay homage to the music's soaring, inspirational spirit."

"The film will consist of up to ten songs and will run for about sixty minutes."

Produced by **Ideal Entertainment**, distributed by Imax Ltd. and sponsored by Certs.



### **The Majestic White Horses**

*late 2000*

"A fascinating LF spectacle is coming to you soon: the majestic dancing white horses of Vienna. Over four hundred years of illustrious history continue to be preserved in the spellbinding performance of the Spanish Riding School."

"Here, in the heart of Europe, the world renowned Lipizzanner stallions and their regal riders interact in perfect harmony, reflecting ten arduous years of training, and providing the audience with an unforgettable experience. A truly unique art: riding skills in their highest form."

Produced by **MR-Film**, Vienna.

### **The World's Game**

*late 2000*

"*The World's Game* will be a larger-than-life portrait of soccer, the world's most popular sport. Celebrating the universal passion for and cultural diversity of soccer, this giant-screen film will put viewers on the field, from the dusty favelas of Brazil to the emerald-green grass of the World Cup, alongside players young and old, male and female, amateur and professional."

"*The World's Game* is a production of Giant Screen Sports and **Shue Media**, in association with **ISL**. Distributed by Giant Screen Sports."



(from **SHORTS** on page 24)

According to director **Ben Stassen** the theater is equipped with "two single-lens digital projectors with polarizing filters, using a high-resolution MPEG-encoded digital signal."

Mark Katz, president of **nWave Pictures Distribution**, says he believes this may be the first time an complete LF film has been licensed to a venue for electronic display.

### DPI projectors at Sundance

Electronic projectors from **Imax** subsidiary **Digital Projection, Inc.**, will be used

for several digital cinema screenings at this month's Sundance Film Festival in Park City, UT. The company's Lightning projectors will be available in seven of the festival's fourteen venues.

### IMAX films on *Jeopardy!*

Answer: *Everest*, *Grand Canyon*, *Mysteries of Egypt*, and *Mission to Mir*. Question: What four films were the correct responses in the "IMAX Films" category on the popular TV game show *Jeopardy!* on Jan. 3? (The round ended before the fifth answer was revealed.)

(from **FANTASIA** page 1)

(about which more below). It is unlikely to recoup all these expenditures from its 50% share of the modest \$25 to \$35 million that Imax co-CEO **Richard Gelfond** says he expects the film to gross in the next four months. Of course, Disney still has the wide release in 35mm and home video with which to make good its investment.

For theaters, though, a worldwide gross of \$30 million would average out to less than \$185,000 per theater (after Imax's 7% system royalty fee) in return for exclusive use of the screen for one third of the year. Our information suggests that LF theaters typically do better than this. Of course, if *Fantasia/2000* is successful in drawing wider media attention and bringing new audiences into their houses, exhibitors may also accept it as a loss leader.

Most advance reviews of the film have been strongly positive, although there has been some grumbling from self-proclaimed purists about the editing of the classical music selections.

Changes from the list of 73 theaters published in the November issue of *MaxImage!* are the removal of the Cinemark theater in Tulsa, OK (not opened in time), the addition of the temporary theater in Los Angeles (see below and *Shorts*, *MaxImage!* December 1999), and eleventh-hour

bookings at the **Maryland Science Center** in Baltimore, MD, and the **Western Fair IMAX Theatre** in London, ON, Canada.

Built for a reported \$4 million, **Disney's Fantasia 2000 IMAX Theater Los Angeles** sports a 56x80-ft (17x24.2-m) screen and 622 stadium seats, and will be torn down after the film's four-month run. Disney opted to erect the theater after failing to persuade the **California Science Center**, with the only other IMAX theater in Los Angeles, to book *F2K*. Disney's theater was equipped with the cooperation

### L.A. fest calls for entries

The Los Angeles Independent Film Festival has extended its deadline for entries to Jan. 31, 2000. The festival is open to features, shorts, documentaries, and music videos that were completed after Jan. 1, 1998. Although entries can be originated in any format, those selected for exhibition in the April 13 - 18 festival must be available in 16mm or 35mm.

For more information about the festival and applying, call 323-951-7090 or visit the Web site [www.laiff.com](http://www.laiff.com).

of **Edwards Cinemas**, which will install the projection and sound systems in an IMAX 3D theater set to open later this year at the nearby Howard Hughes Center.

A rather stunning effect of *Fantasia/2000* on the LF industry can be seen in *MaxImage!*'s bookings list. For the last six months, the number of bookings we've reported each month has averaged over 750. By taking 100% of the schedule of 75 theaters, *F2K* has dropped this month's total to 478.



In late December, James Levine conducted the Philharmonia Orchestra of London for the World Tour of *Fantasia/2000* at Carnegie Hall in New York (above) and four other cities around the world. For these performances, the film was screened in 35mm, without the celebrity introductions between the selections.

# Bookings: January 2000 by Film

## 478 bookings of 79 films in 226 theaters

The data on the following pages are not warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

The key to film abbreviations is on page 21.

Key to Status:

A - most frequent or only show.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
<b>AEK</b>	Atlanta FMNH	1/1/00	6/30/00	S	<b>Antarc</b>	Cocoa	2/1/99	1/31/00			Baltimore	10/1/98	6/30/00	E
	Bochum NeUe	2/11/99	2/8/00		<b>ATSOT</b>	Frankfurt NeUe	4/1/99	1/1/00			Coomera	1/1/00	12/31/00	A
	Cincinnati	2/12/99	2/12/00		<b>Beavers</b>	Syracuse	6/27/99	6/30/02	S		Denver MNH	6/11/99	2/10/00	E
	Cocoa	11/2/99	10/3/00		<b>BP</b>	Baltimore		6/30/00	S		Huntsville	11/1/99	2/29/00	
	Frankfurt NeUe	8/26/99	6/30/01			Berlin Disc	10/2/98	10/1/00	A		Hutchinson	10/1/98	3/11/01	B
	Hague	4/12/99	4/11/00	B		Bochum NeUe	12/18/97	3/1/01			Laie	5/17/99		A
	Hutchinson	9/10/99	3/00			Copenhagen	4/5/94	5/15/00	B		Liverpool	1/14/00	7/13/00	
	Little Rock	9/29/99	9/29/00			Houston SCH	7/30/94	5/31/00			Melbourne CP	5/9/8	12/11/00	
	Mobile	12/20/99	4/9/00			Melbourne CP	6/15/99	4/30/00			Memphis Pink	10/2/99	3/10/00	B
	Munich	5/1/99	2/1/00			Stockholm	3/12/99	3/9/00	B		New York AMNH	6/12/99	1/5/00	A
	Omaha	7/1/98	3/31/00			Toronto OP	9/25/97	5/20/00			Oklahoma City Omni	11/1/99	4/30/00	A
	Portland	2/5/99	6/30/00	B	<b>CDS</b>	Adelaide CP	12/24/99				Pittsburgh	9/7/99	3/5/00	B
	Rochester MSC	11/1/99	2/28/00			Brisbane CP	12/24/99				Providence	11/99	3/00	
	San Diego RHF	10/1/99	2/29/00			Melbourne CP	12/24/99				Sandy City	11/5/99	5/11/00	
	Speyer Dome	8/18/99	2/17/00	B		Sydney CP	12/24/99				Seoul	7/24/99	1/23/00	
	Wash NMNH	5/12/99	12/31/00	A	<b>ChanJian</b>	Tokyo TSC	12/4/99	5/28/00			Shreveport	7/99	3/00	
<b>Africa</b>	Columbus COSI	11/6/99	2/4/00	A	<b>Closed</b>	Scottsdale	6/30/99				Sydney CP	3/15/98	12/31/00	
	Pittsburgh	10/15/99	3/00	A		Seville	1/99	7/00			Tampa MOSI	10/1/99	3/16/00	S
	Syracuse	6/26/99	2/29/00	S	<b>CV</b>	Baltimore	4/19/98	6/30/00	S		Toronto OP	1/1/00	12/31/00	
	Tampa MOSI	12/19/97	9/30/00	S		Copenhagen	9/2/98				Townsville	10/1/99	10/1/00	
	Tampa MOSI	1/4/00	1/31/00	F		Taipei AM	2/4/97	2/4/00		<b>Extreme</b>	Auckland CP	9/15/99	5/30/00	A
	Tianjin	1/1/98	12/31/00			Vancouver SW	11/7/97	11/7/00	S		Barcelona	5/12/99	5/31/00	A
	Toronto OP	10/99	9/00			Wash NASM	8/8/96				Berlin Disc	11/20/99	11/20/00	A
	Toyohashi	4/1/98	3/31/00	A	<b>DIA</b>	Berlin Sony	11/15/99	5/14/00			Cape Town	10/18/99	10/18/00	A
<b>Alaska</b>	Anchorage	12/15/99	5/15/00			Houston SCH	1/18/93	5/31/00	B		Copenhagen	8/23/99		A
	Atlanta FMNH	9/6/99		A		Hutchinson	10/7/85	6/17/00	S		Hull	10/22/99	5/30/00	A
	Branson	5/1/99	4/1/00	A		Kitakyushu	4/20/90	3/31/00			Las Vegas Cae	10/15/99	3/30/00	
	Cape Town	3/19/99	9/18/00	B		Montpellier Gau	1/20/99	1/19/00			Montpellier Gau	5/5/99	5/31/00	A
	Fort Lauderdale	7/2/99	6/6/00	A		Syracuse	1/26/97	9/1/00	S		Munich	4/12/99	4/30/00	A
	Hampton	10/15/99		E	<b>DIS</b>	Houston SCH	7/30/94	5/31/00			Myrtle Beach	7/1/99	3/31/00	A
	Hull	7/1/99	2/28/00	A		Pensacola	8/1/99	1/31/00			Portland	7/23/99	1/23/00	A
	Kyoto	3/21/98	2/28/02			Portland	5/28/99	9/6/00			Quebec	10/26/99	2/21/00	A
	Las Vegas Cae	9/3/99	2/2/00		<b>Discov</b>	Shima	4/10/98	3/31/01	A		Stockholm	3/12/99	3/9/00	B
	Mobile	5/21/99	1/15/00		<b>E3D</b>	Adelaide CP	5/20/99	5/00	A		Yellowstone	11/1/99	11/30/00	B
	Reno Fleisch	6/22/99	1/4/00	A		Auckland CP	11/99	6/00		<b>Fantasia</b>	Addison Mar	1/1/00	4/30/00	A
	San Antonio	9/99				Berlin Disc	2/26/99	5/00	A		Aguascalientes	1/1/00	4/30/00	A
	Stockholm	3/12/99	3/9/00	B		Bochum NeUe	7/99	7/00			Apple Valley	1/1/00	4/30/00	A
	Taejon Earth	9/1/99	8/30/00			Brisbane CP	5/20/99	5/00	A		Baltimore	1/1/00	4/30/00	A
	Taipei MCRC	2/1/99	1/31/00			Dusseldorf NeUe	3/25/99	3/25/00	A		Bangkok CP	1/1/00	4/30/00	A
	Tampa MOSI	3/17/99	9/30/00	B		Galveston	5/28/99	5/27/00	A		Boise Edw	1/1/00	4/30/00	A
	Tampa MOSI	12/99	5/25/00	A		Kansas City Sci	11/10/99	2/00	E		Brossard	1/1/00	4/30/00	A
	Yunelin Hsien 1	2/1/99	1/31/00			Melbourne CP	5/20/99	5/00	A		Brussels	1/1/00	4/30/00	A
<b>AlienAdv</b>	Adelaide CP	11/11/99	5/31/00	A		Quebec	10/26/99	5/00	B		Buffalo Reg	1/1/00	4/30/00	A
<b>Amazon</b>	Baltimore	5/21/99	6/30/00	S		Singapore DC	6/99	5/00			Buford Reg	1/1/00	4/30/00	A
	Cape Town	1/15/00	7/14/00		<b>EMSH</b>	Sydney CP	5/20/99	5/00	A		Calgary EC	1/1/00	4/30/00	A
	Chicago MSI	5/7/99	1/15/00	A		Seattle Omni					Cathedral City	1/1/00	4/30/00	A
	Duluth	10/1/99	2/1/00		<b>EOTS</b>	Virginia Beach	4/1/98	4/30/01			Chicago NP	1/1/00	4/30/00	A
	Hampton	10/15/99	4/8/00		<b>EpicJour</b>	Fort Worth	11/6/99	3/15/00	A		Columbus Mar	1/1/00	4/30/00	A
	Milwaukee	10/2/99	4/7/00	B		Houston MNS	10/15/99	3/31/00	A		Dallas Cmk	1/1/00	4/30/00	A
	Regina	10/13/99	4/12/00			New Orleans	10/15/99	5/30/00	A		Dallas SP	1/1/00	4/30/00	A
	Seoul	1/23/00	8/1/00			New York AMNH	10/15/99	3/14/00			Dearborn	1/1/00	4/30/00	A
	Stockholm	3/12/99	3/9/00	B		Saint Paul	12/11/99	4/15/00	A		Denver UA	1/1/00	4/30/00	A
	Syracuse	11/6/99	3/4/00	A	<b>Everest</b>	Adelaide CP	5/8/98	12/31/00			Dublin IRL	1/1/00	4/30/00	A
	Toronto OP	5/1/99	4/30/00			Albuquerque	8/99	2/00	A		Edmonton FP	1/1/00	4/30/00	A

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
Fresno Edw	1/1/00	4/30/00	A		Wash NMNH	10/27/99				Birmingham	12/4/99	1/21/00	B	
Halifax	1/1/00	4/30/00	A		Saint Louis Arch	3/3/97	5/28/00	A		Boston MOS	10/1/99	2/1/00		
Hong Kong	1/1/00	4/30/00	A		Branson	4/15/99	8/15/00	B		Denver MNH	6/11/99	1/11/00	A	
Honolulu Con	1/1/00	4/30/00	A		Cape Town	7/13/98		S		Detroit	9/30/99	2/29/00		
Houston Edw	1/1/00	4/30/00	A		Columbus COSI	11/6/99	2/4/00	B		Duluth	12/10/99	4/1/00		
Indianapolis WR	1/1/00	4/30/00	A		Grand Canyon	11/1/99	2/28/00	A		Hampton	3/26/99	3/31/00	B	
Irvine Edw	1/1/00	4/30/00	A		Hastings	12/7/99	3/20/00	A		Houston MNS	12/4/99	3/31/00		
Kansas City Zoo	1/1/00	4/30/00	A		Little Rock	1/10/00	6/1/00			Hutchinson	1/7/00	5/26/00		
Langley FP	1/1/00	4/30/00	A		Niagara	11/1/99	3/1/00			Kansas City Sci	11/10/99	4/00	A	
Las Vegas Lux	1/1/00	4/30/00	A		Roanoke	7/3/99	7/3/00			Katoomba	12/8/99	6/30/00		
Lincolnshire Reg	1/1/00	4/30/00	A		Shenyang	1/1/00	1/1/01			Kuala Lumpur	NP5/15/99	5/16/00		
London BFI	1/1/00	4/30/00	A		Sioux Falls	10/1/99	1/20/00	A		Little Rock	1/10/00	7/10/00		
London ONT	1/1/00	4/30/00	A		Charlotte	9/99	9/01	S		Los Angeles	CSC1/28/00	8/31/00		
London Troc	1/1/00	4/30/00	A		Vienna	9/99	3/00	B		Melbourne CP	2/1/99	2/1/00		
Los Angeles F2K	1/1/00	4/30/00	A		Alamogordo	10/1/99	3/31/00			Morelia Ram	12/31/99	12/31/00		
Louisville	1/1/00	4/30/00	A		Barcelona	11/99	5/00			Myrtle Beach	1/1/99	2/29/00		
Lubbock	1/1/00	4/30/00	A		Harrisburg	9/99				Niagara	11/1/99		S	
Lucerne	1/1/00	4/30/00	A		Saint Louis SC	9/13/99	6/5/00	B		Norwalk	10/22/99	3/10/00	A	
Mexico City Pap	1/1/00	4/30/00	A		Toronto OSC	11/5/99	7/1/00	A		Paris Geo	11/18/98	5/18/00	B	
Miami	1/1/00	4/30/00	A		HC	6/30/94	5/31/00			Perth Omni	12/31/99	6/30/00		
Mississauga FP	1/1/00	4/30/00	A		HD	5/15/98				Pittsburgh	5/14/99	6/30/00	A	
Monterrey Mex	1/1/00	4/30/00	A		Imagine	Virginia Beach	4/1/98	4/30/01			Poitiers Imax	2/5/99	2/5/00	A
Montreal FP	1/1/00	4/30/00	A		IN	11/26/99	1/18/00	B		Portland	9/30/99	2/29/00		
Nagano Hot	1/1/00	4/30/00	A		IOTS	Cincinnati	10/16/99				Quebec	10/99	2/00	B
New Rochelle Reg	1/1/00	4/30/00	A		Hague	10/11/99	10/14/00			Roanoke	7/3/99	7/3/00		
New York Sony	1/1/00	4/30/00	A		Jersey City	10/22/99				Saint Louis SC	9/10/99	1/6/00	A	
Nyack	1/1/00	4/30/00	A		Paris Geo	6/30/99	2/2/00	A		Saint Louis SC	1/7/00	5/4/00	B	
Ontario Edw	1/1/00	4/30/00	A		Perth Omni	9/15/99	1/31/00			Sandy City	11/24/99	6/30/00		
Orlando Muv	1/1/00	4/30/00	A		Saint Louis SC	1/7/00	5/4/00	A		Sandy City	11/24/99	6/30/00		
Osaka Sun	1/1/00	4/30/00	A		San Antonio	1/21/00	5/21/00			Seattle Omni	11/15/99	4/15/00		
Oslo	1/1/00	4/30/00	A		Seattle PSC 1	10/30/99	4/30/00			Sioux Falls	1/27/00	5/26/00		
Paris Def	1/1/00	4/30/00	A		Stockholm	9/24/99	3/9/00	A		Stockholm	11/1/99	8/1/00		
Richmond FP	1/1/00	4/30/00	A		ITD	Toronto OSC	1/28/00	7/15/01			Sydney CP	2/1/99	2/1/00	
Richmond VA	1/1/00	4/30/00	A		Berlin Disc	10/1/99	9/30/00			Taichung	7/1/99	6/30/00	A	
Rochester Cmk	1/1/00	4/30/00	A		Chattanooga	4/1/97	5/3/01	B		Taipei AM	2/99	2/00		
Rotterdam	1/1/00	4/30/00	A		Harrisburg	9/9/99				Tampico Ram	12/31/99	12/31/00		
Sacramento	1/1/00	4/30/00	A		Madrid	5/5/99	6/24/00			Vancouver SW	9/10/99	6/16/00		
Saint Augustine	1/1/00	4/30/00	A		Montpellier Gau	12/31/99	12/31/00			Zion	1/1/00	5/31/00	B	
San Francisco	1/1/00	4/30/00	A		Munich	1/7/99	1/6/00			Dayton	6/1/99	1/3/00		
San Jose	1/1/00	4/30/00	A		Omaha	3/29/98	3/31/00			Pensacola	11/8/96		A	
Sapporo UCI	1/1/00	4/30/00	A		Sinsheim	5/15/98	5/20/01	B		Philadelphia	9/10/99	2/13/00	A	
Seattle PSC 2	1/1/00	4/30/00	A		Virginia Beach	6/15/96	4/30/01			Frankfurt NeUe	1/4/99	1/4/00	B	
Singapore SC	1/1/00	4/30/00	A		Bochum NeUe	8/26/99	8/25/01			Birmingham	1/1/00			
Speyer Imax	1/1/00	4/30/00	A		Dusseldorf NeUe	8/26/99	8/25/01			Myrtle Beach	9/1/99	4/30/00		
Spokane	1/1/00	4/30/00	A		Frankfurt NeUe	8/26/99	8/25/00			Norwalk	10/22/99	3/10/00	B	
Sudbury	1/1/00	4/30/00	A		Hampton	1/8/99	6/30/00			Branson	3/1/98	4/30/00	B	
Tempe	1/1/00	4/30/00	A		Sinsheim	10/26/96	5/20/01	B		Edmonton SSC	1/9/98	6/30/00		
Tijuana	1/1/00	4/30/00	A		Tsuruga	9/1/99	3/31/00			Hampton	9/10/98	6/30/00	S	
Tokyo IMAX	1/1/00	5/7/00	A		Chattanooga	5/3/96	5/3/01			Houston SCH	6/28/97	12/31/01		
Toronto FP	1/1/00	4/30/00	A		Sinsheim	6/98	5/20/01	S		Huntsville	6/3/98	5/1/00		
Valencia Edw	1/1/00	4/30/00	A		Virginia Beach	6/96	4/01	B		Hutchinson		12/31/00	S	
Valencia Spn	1/1/00	4/30/00	A		Bogota	5/28/99	1/27/00			Kitakyushu	4/1/98	3/31/00		
Vancouver CN	1/1/00	4/30/00	A		Chattanooga	10/1/99	4/1/00			Milwaukee	1/8/00	6/2/00	S	
Vaughan FP	1/1/00	4/30/00	A		Katoomba	8/26/99	8/25/00			Corsicana	10/1/99	1/1/00		
Winnipeg	1/1/00	4/30/00	A		Las Palmas	6/24/99	6/23/00			Niagara	7/1/86		A	
<b>Fliers</b>	Warner Robins	7/92		A	Liverpool	1/14/00	7/13/00			<b>OG</b>	Adelaide CP	9/16/99	8/31/00	
<b>FMHG</b>	Virginia Beach	6/15/00	S		Sandy City	11/5/99	4/30/00			Boston MOS	11/1/99	2/28/00		
<b>Galapago</b>	Brisbane CP	11/3/99	12/31/00		Syracuse	6/26/99	3/4/00	B		Brisbane CP	9/16/99	8/31/00		
	Copenhagen	12/1/99	11/30/00		Townsville	10/1/99	10/1/00			Charlotte	10/30/99	5/26/00		
	Galveston	12/20/99	6/20/00		Vancouver SW	10/15/99	3/00	B		Chicago MSI	10/8/99	5/5/00		
	Los Angeles CSC	11/5/99	5/4/00		Victoria	12/17/99	6/1/00			Melbourne CP	9/16/99	8/31/00		
	Melbourne CP	11/3/99	12/31/00		Adelaide CP	2/1/99	2/1/00			Ontario Mills	11/19/99	11/14/00	B	
	Montreal VP	11/5/99	4/30/00		Alamogordo	1/1/00	6/30/00			San Diego RHF	11/19/99	2/29/00		
	Sydney CP	11/3/99	12/31/00		Baltimore	5/20/99	6/30/01	A		Sasebo	12/1/99	1/31/00		
	Virginia Beach	1/15/00			Barcelona	4/26/99	5/25/00			Seattle Omni	12/99	6/30/00		

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
OMATS	Sydney CP	9/16/99	8/31/00		TBAA	Roanoke	7/3/99	7/3/00		Whales	Brussels	9/22/99	7/31/00	B
	Vancouver SW	10/15/99	3/00	A	TF	Taejon MST	12/31/98	12/31/00			Hutchinson	9/1/99	2/1/00	
	Vantaa	9/1/99	8/31/00			Kuala Lumpur IMAX	12/15/99	12/14/00			Leon Ram	12/31/99	12/31/00	
	Melbourne CP	8/2/99				Taipei AM	7/15/99	7/14/00			Morelia Ram	12/31/99	12/31/00	
	Montreal VP	11/5/99	4/30/00	A		Warner Robins	7/92		A		Philadelphia	1/14/00	6/30/00	
	Paris Geo	11/10/99	2/2/01	B		Wash NASM	7/1/76		A		Roanoke	7/3/99	7/3/00	
Ozarks	Branson	1/1/93	12/31/00	A	TR	Baltimore	5/1/99		E		San Simeon	12/16/99	2/29/00	
PDF	Roanoke	7/3/99	7/3/00			Hampton	7/16/99	1/13/00	A		Tampico Ram	12/31/99	12/31/00	
PO	Laie	12/31/91		A		Kaohsiung	11/9/99	11/8/00	A	Wildfire	Hague	7/1/99		A
RFTS	Tokorozawa	4/1/97	3/31/00	A		Mobile	9/15/99				Hong Kong	10/13/99	2/13/00	A
ROF	Birmingham	12/15/99	6/15/00		Trex	Oulu	4/27/99	4/26/00	A		Houston MNS	6/16/99	3/30/00	B
RSATM	Bochum NeUe	6/15/98	6/14/00	E		Adelaide CP	12/10/98	11/14/00			Orlando SC	11/6/99	3/6/00	A
S&R	Berlin Disc	10/15/99	4/14/00			Auckland CP	7/28/99	3/31/00			Philadelphia	9/10/99	1/29/00	B
	Bochum NeUe	10/7/99	10/7/00			Barcelona	10/25/99	10/24/00			Reno NBS	7/9/99	1/1/00	A
	Dusseldorf NeUe	10/8/99	10/7/00			Bochum NeUe	5/13/99	12/31/00			Taipei MCRC	7/1/99	6/30/00	
	Fort Lauderdale	12/3/99	5/11/00			Bournemouth	1/1/00	4/30/00		WOC	Poitiers Imax 3D	5/98	5/00	A
	Frankfurt NeUe	10/5/99	10/7/00			Bradford	4/5/99	4/5/00		Wolves	Cape Town	7/1/99	6/30/00	
	Los Angeles CSC	10/22/99	9/4/00			Brisbane CP	1/22/99	11/14/00			Hampton	1/15/00	7/15/00	A
	Myrtle Beach	12/17/99	6/16/00			Charlotte	7/3/99	3/3/00			Hastings	12/7/99	3/20/00	B
SE	Sinsheim	10/1/99	3/31/00			Chattanooga	8/14/99	2/28/00			Hull	10/1/99	6/30/00	S
	Hampton	2/12/99	4/30/00			Dusseldorf NeUe	8/31/99	12/31/00			Jersey City	10/22/99		A
	Nagashima	9/1/98	8/31/00			Fort Lauderdale	1/22/99	1/22/00			Louisville	10/16/99	2/16/00	A
	Tampa MOSI	12/1/98	9/30/00	S		Galveston	12/26/98	3/31/00	A		Myrtle Beach	3/1/99	2/28/00	A
	Toronto OSC	3/6/98	3/31/02	S		Kaohsiung	7/1/99	6/30/00	A		Philadelphia	1/1/00	6/30/00	A
Seasons	Leon Ram	9/99	1/00			Little Rock	1/15/99	1/14/00			Phoenix	6/1/99	12/14/00	A
SFTGS	Berlin Disc	9/99	3/00			Melbourne CP	12/3/98	11/14/00			Quebec	1/1/00	7/11/00	A
	Tampico Ram	9/99	10/00			Milwaukee	12/4/99	6/9/00	A		Sacramento	1/1/00	6/1/00	A
SM	Nakatsugaru	7/98				Montpellier Gau	3/24/99	3/23/00			Saint Louis Arch	5/29/99	5/28/00	A
SOA	Dallas AA	2/26/99				Munich	7/29/99	4/28/00			Seattle PSC 1	1/1/00	3/1/01	B
SOLOE	Houston MNS	7/1/98	6/30/00			New Orleans	5/1/99	4/1/00			Victoria	9/14/99		A
	Munich	11/17/99	5/13/00			Regina	6/99	6/00			Wash NASM	9/4/99	3/20/00	E
Speed	Dayton	9/8/99	1/7/00			Sinsheim	3/18/99				Yellowstone	4/1/99	1/1/00	A
	Reno Fleisch	1/10/00	5/10/00			Sydney CP	12/3/98	11/14/00		Yell	Paris Geo	10/4/99		S
SupeSpee	Leon Ram	7/23/99	7/22/00			Taipei MCRC	11/1/99	12/31/00			Philadelphia	9/10/99	2/13/00	B
	Memphis Pink	10/2/99	3/10/00	A		Tampa MOSI	5/28/99	1/3/00	A	ZC	Yellowstone	6/94		A
	Morelia Ram	7/23/99	7/23/00			Virginia Beach	1/8/99	4/30/01			Toronto OP	10/1/99	5/31/00	S
	San Diego RHF	3/1/99	2/28/01	S	TRF	Cocoa	9/99	5/00			Zion	11/1/99	3/31/00	A
	Syracuse	9/1/97	6/30/02	S	TTL	La Coruna	10/1/99	1/31/00						
	Tampico Ram	7/23/99	7/22/00			Syracuse	10/15/97	4/30/00	S					
Sydney	Sydney CP	8/19/99			Urushi	Aizuwakamatsu	8/1/96							
T40	Branson	5/28/99	9/30/00	S	VLBP	Shima	1/96							
T90	Hampton	9/10/98	9/7/00	S	WABOS	Copenhagen	6/1/96	9/1/00						

## January 2000 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	
Addison Mar Adelaide CP	Fantasia	1/1/00	4/30/00	A	Auckland CP	E3D	11/99	6/00			Extreme	11/20/99	11/20/00	A	
	AlienAdv	11/11/99	5/31/00	A		Extreme	9/15/99	5/30/00	A		ITD	10/1/99	9/30/00		
	CDS	12/24/99				Trex	7/28/99	3/31/00			S&R	10/15/99	4/14/00		
	E3D	5/20/99	5/00	A		Amazon	5/21/99	6/30/00	S		SFTGS	9/99	3/00		
	Everest	5/8/98	12/31/00			BP	6/30/00	S			Berlin Sony	DIA	11/15/99	5/14/00	
	MOE	2/1/99	2/1/00			CV	4/19/98	6/30/00	S		Birmingham	MOE	12/4/99	1/21/00	B
	OG	9/16/99	8/31/00			Everest	10/1/98	6/30/00	E		MTA	1/1/00			
	Trex	12/10/98	11/14/00			Fantasia	1/1/00	4/30/00	A		ROF	12/15/99	6/15/00		
Aguascalientes	Fantasia	1/1/00	4/30/00	A		MOE	5/20/99	6/30/01	A		AEK	2/1/99	2/8/00		
Aizuwakamatsu	Urushi	8/1/96				TR	5/1/99	E			BP	12/18/97	3/1/01		
Alamogordo	GP	10/1/99	3/31/00								E3D	7/99	7/00		
Albuquerque	Everest	8/99	2/00	A							L5	8/26/99	8/25/01		
Anchorage	Alaska	12/15/99	5/15/00								RSATM	6/15/98	6/14/00	E	
Apple Valley	Fantasia	1/1/00	4/30/00	A							S&R	10/7/99	10/7/00		
Atlanta FMNH	AEK	1/1/00	6/30/00	S							Trex	5/13/99	12/31/00		
	Alaska	9/6/99		A							Bogota	LS	5/28/99	1/27/00	
											Boise Edw	Fantasia	1/1/00	4/30/00	A

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
<b>Boston MOS</b>	MOE	10/1/99	2/1/00			L5	8/26/99	8/25/01		<b>Kansas City Sci</b>	E3D	11/10/99	2/00	E
	OG	11/1/99	2/28/00			S&R	10/8/99	10/7/00			MOE	11/10/99	4/00	A
<b>Bournemouth</b>	Trex	1/1/00	4/30/00			Trex	8/31/99	12/31/00		<b>Kansas City Zoo</b>	Fantasia	1/1/00	4/30/00	A
<b>Bradford</b>	Trex	4/5/99	4/5/00		<b>Edmonton FP</b>	Fantasia	1/1/00	4/30/00	A	<b>Kaohsiung</b>	TR	11/9/99	11/8/00	A
<b>Branson</b>	Alaska	5/1/99	4/1/00	A	<b>Edmonton SSC</b>	MTM	1/9/98	6/30/00			Trex	7/1/99	6/30/00	A
	GC	4/15/99	8/15/00	B	<b>Fort Lauderdale</b>	Alaska	7/2/99	6/6/00	A	<b>Katoomba</b>	LS	8/26/99	8/25/00	
	MTM	3/1/98	4/30/00	B		S&R	12/3/99	5/11/00			MOE	12/8/99	6/30/00	
	Ozarks	1/1/93	12/31/00	A		Trex	1/22/99	1/22/00		<b>Kitakyushu</b>	DIA	4/20/90	3/31/00	
	T40	5/28/99	9/30/00	S	<b>Fort Worth</b>	EpicJour	11/6/99	3/15/00	A		MTM	4/1/98	3/31/00	
<b>Brisbane CP</b>	CDS	12/24/99			<b>Frankfurt NeUe</b>	AEK	8/26/99	6/30/01		<b>Kuala Lumpur IMAX</b>	TF	12/15/99		
	E3D	5/20/99	5/00	A		ATSOT	4/1/99	1/1/00			12/14/00			
	Galapago	11/3/99	12/31/00			L5	8/26/99	8/25/00		<b>Kuala Lumpur NP</b>	MOE	5/15/99		
	OG	9/16/99	8/31/00			MOTM	1/4/99	1/4/00	B		5/16/00			
	Trex	1/22/99	11/14/00		<b>Fresno Edw</b>	S&R	10/5/99	10/7/00		<b>Kyoto</b>	Alaska	3/21/98	2/28/02	
<b>Brossard</b>	Fantasia	1/1/00	4/30/00	A	<b>Galveston</b>	Fantasia	1/1/00	4/30/00	A	<b>La Coruna</b>	TTL	10/1/99	1/31/00	
<b>Brussels</b>	Fantasia	1/1/00	4/30/00	A		E3D	5/28/99	5/27/00	A	<b>Laie</b>	Everest	5/17/99		A
	Whales	9/22/99	7/31/00	B		Galapago	12/20/99	6/20/00			PO	12/31/91		A
<b>Buffalo Reg</b>	Fantasia	1/1/00	4/30/00	A	<b>Grand Canyon</b>	IN	11/26/99	1/18/00	B	<b>Langley FP</b>	Fantasia	1/1/00	4/30/00	A
<b>Buford Reg</b>	Fantasia	1/1/00	4/30/00	A	<b>Hague</b>	Trex	12/26/98	3/31/00	A	<b>Las Palmas</b>	LS	6/24/99	6/23/00	
<b>Calgary EC</b>	Fantasia	1/1/00	4/30/00	A		GC	11/1/99	2/28/00	A	<b>Las Vegas Cae</b>	Alaska	9/3/99	2/2/00	
<b>Cape Town</b>	Alaska	3/19/99	9/18/00	B		AEK	4/12/99	4/11/00	B		Extreme	10/15/99	3/30/00	
	Amazon	1/15/00	7/14/00			IOTS	10/11/99	10/14/00		<b>Las Vegas Lux</b>	Fantasia	1/1/00	4/30/00	A
	Extreme	10/18/99	10/18/00	A		Wildfire	7/1/99			<b>Leon Ram</b>	Seasons	9/99	1/00	
	GC	7/13/98		S	<b>Halifax</b>	Fantasia	1/1/00	4/30/00	A		SupeSpee	7/23/99	7/22/00	
	Wolves	7/1/99	6/30/00		<b>Hampton</b>	Alaska	10/15/99				Whales	12/31/99	12/31/00	
<b>Cathedral City</b>	Fantasia	1/1/00	4/30/00	A		Amazon	10/15/99	4/8/00		<b>Lincolnshire Reg</b>	Fantasia	1/1/00		
<b>Charlotte</b>	GF	9/99	9/01	S		L5	1/8/99	6/30/00			4/30/00	A		
	OG	10/30/99	5/26/00			MOE	3/26/99	3/31/00	B	<b>Little Rock</b>	AEK	9/29/99	9/29/00	
	Trex	7/3/99	3/3/00			MTM	9/10/98	6/30/00	S		GC	1/10/00	6/1/00	
<b>Chattanooga</b>	ITD	4/1/97	5/3/01	B		SE	2/12/99	4/30/00			MOE	1/10/00	7/10/00	
	LB	5/3/96	5/3/01			T90	9/10/98	9/7/00	S		Trex	1/15/99	1/14/00	
	LS	10/1/99	4/1/00			Wolves	1/15/00	7/15/00	A	<b>Liverpool</b>	Everest	1/14/00	7/13/00	
	Trex	8/14/99	2/28/00								LS	1/14/00	7/13/00	
<b>Chicago MSI</b>	Amazon	5/7/99	1/15/00	A	<b>Harrisburg</b>	GP	9/9/99			<b>London BFI</b>	Fantasia	1/1/00	4/30/00	A
	OG	10/8/99	5/5/00			ITD	9/9/99			<b>London ONT</b>	Fantasia	1/1/00	4/30/00	A
<b>Chicago NP</b>	Fantasia	1/1/00	4/30/00	A	<b>Hastings</b>	GC	12/7/99	3/20/00	A	<b>London Troc</b>	Fantasia	1/1/00	4/30/00	A
<b>Cincinnati</b>	AEK	2/12/99	2/12/00			Wolves	12/7/99	3/20/00	B	<b>Los Angeles CSC</b>	Galapago	11/5/99		
	IOTS	10/16/99		A	<b>Hong Kong</b>	Fantasia	1/1/00	4/30/00	A		5/4/00			
<b>Cocoa</b>	AEK	11/2/99	10/3/00			Wildfire	10/13/99	2/13/00	A		MOE	1/28/00	8/31/00	
	Antarc	2/1/99	1/31/00		<b>Honolulu Con</b>	Fantasia	1/1/00	4/30/00	A		S&R	10/22/99	9/4/00	
	TRF	9/99	5/00		<b>Houston Edw</b>	Fantasia	1/1/00	4/30/00	A	<b>Los Angeles F2K</b>	Fantasia	1/1/00		
<b>Columbus COSI</b>	Africa	11/6/99	2/4/00	A		EpicJour	10/15/99	3/31/00	A		4/30/00	A		
	GC	11/6/99	2/4/00	B		MOE	12/4/99	3/31/00		<b>Louisville</b>	Fantasia	1/1/00	4/30/00	A
<b>Columbus Mar</b>	Fantasia	1/1/00	4/30/00	A		SOLOE	7/1/98	6/30/00			Wolves	10/16/99	2/16/00	A
<b>Coomera</b>	Everest	1/1/00	12/31/00	A		Wildfire	6/16/99	3/30/00	B	<b>Lubbock</b>	Fantasia	1/1/00	4/30/00	A
<b>Copenhagen</b>	BP	4/5/94	5/15/00	B	<b>Houston MNS</b>	BP	7/30/94	5/31/00	B	<b>Lucerne</b>	Fantasia	1/1/00	4/30/00	A
	CV	9/2/98		B		DIA	1/18/93	5/31/00	B	<b>Madrid</b>	ITD	5/5/99	6/24/00	
	Extreme	8/23/99		A		DIS	7/30/94	5/31/00	B	<b>Melbourne CP</b>	BP	6/15/99	4/30/00	
	Galapago	12/1/99	11/30/00			HC	6/30/94	5/31/00	B		CDS	12/24/99		
	WABOS	6/1/96	9/1/00			MTM	6/28/97	12/31/01			E3D	5/20/99	5/00	A
<b>Corsicana</b>	Niagara	10/1/99	1/1/00		<b>Hull</b>	Alaska	7/1/99	2/28/00	A		Everest	5/98	12/11/00	
<b>Dallas AA</b>	SOA	2/26/99				Extreme	10/22/99	5/30/00	A		Galapago	11/3/99	12/31/00	
<b>Dallas Cmk</b>	Fantasia	1/1/00	4/30/00	A		Wolves	10/1/99	6/30/00	S		MOE	2/1/99	2/1/00	
<b>Dallas SP</b>	Fantasia	1/1/00	4/30/00	A	<b>Huntsville</b>	Everest	11/1/99	2/29/00			OG	9/16/99	8/31/00	
<b>Dayton</b>	MOF	6/1/99	1/3/00			MTM	6/3/98	5/1/00			OMATS	8/2/99		
	Speed	9/8/99	1/7/00		<b>Hutchinson</b>	AEK	9/10/99	3/00			Trex	12/3/98	11/14/00	
<b>Dearborn</b>	Fantasia	1/1/00	4/30/00	A		DIA	10/7/85	6/17/00	S	<b>Memphis Pink</b>	Everest	10/2/99	3/10/00	B
<b>Denver MNH</b>	Everest	6/11/99	2/10/00	E		Everest	10/1/98	3/11/01	B		SupeSpee	10/2/99	3/10/00	A
	MOE	6/11/99	1/11/00	A		MOE	1/7/00	5/26/00		<b>Mexico City Pap</b>	Fantasia	1/1/00	4/30/00	A
<b>Denver UA</b>	Fantasia	1/1/00	4/30/00	A		MTM		12/31/00	S	<b>Miami</b>	Fantasia	1/1/00	4/30/00	A
<b>Detroit</b>	MOE	9/30/99	2/29/00			Whales	9/1/99	2/1/00		<b>Milwaukee</b>	Amazon	10/2/99	4/7/00	B
<b>Dublin IRL</b>	Fantasia	1/1/00	4/30/00	A	<b>Indianapolis WR</b>	Fantasia	1/1/00	4/30/00	A		MTM	1/8/00	6/2/00	S
<b>Duluth</b>	Amazon	10/1/99	2/1/00		<b>Irvine Edw</b>	Fantasia	1/1/00	4/30/00	A		Trex	12/4/99	6/9/00	A
	MOE	12/10/99	4/1/00		<b>Jersey City</b>	IOTS	10/22/99			<b>Mississauga FP</b>	Fantasia	1/1/00	4/30/00	A
<b>Dusseldorf NeUe</b>	E3D	3/25/99	3/25/00	A		Wolves	10/22/99			<b>Mobile</b>	AEK	12/20/99	4/9/00	

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
	Alaska	5/21/99	1/15/00		<b>Pittsburgh</b>	Africa	10/15/99	3/00	A		VLBP	1/96	12/00	
	TR	9/15/99				Everest	9/7/99	3/5/00	B	<b>Shreveport</b>	Everest	7/99	3/00	
<b>Monterrey Mex</b>	Fantasia	1/1/00	4/30/00	A		MOE	5/14/99	6/30/00	A	<b>Singapore DC</b>	E3D	6/99	5/00	
<b>Montpellier Gau</b>	DIA	1/20/99	1/19/00		<b>Poitiers Imax</b>	MOE	2/5/99	2/5/00	A	<b>Singapore SC</b>	Fantasia	1/1/00	4/30/00	A
	Extreme	5/5/99	5/31/00	A	<b>Poitiers Imax 3D</b>	WOC	5/98	5/00	A	<b>Sinsheim</b>	HD	5/15/98		A
	ITD	12/31/99	12/31/00		<b>Portland</b>	AEK	2/5/99	6/30/00	B		ITD	5/15/98	5/20/01	B
	Trex	3/24/99	3/23/00			DIS	5/28/99	9/6/00			L5	10/26/96	5/20/01	B
<b>Montreal FP</b>	Fantasia	1/1/00	4/30/00	A		Extreme	7/23/99	1/23/00	A		LB	6/98	5/20/01	S
<b>Montreal VP</b>	Galapago	11/5/99	4/30/00			MOE	9/30/99	2/29/00			S&R	10/1/99	3/31/00	
	OMATS	11/5/99	4/30/00	A	<b>Providence</b>	Everest	11/99	3/00			Trex	3/18/99		
<b>Morelia Ram</b>	MOE	12/31/99	12/31/00		<b>Quebec</b>	E3D	10/26/99	5/00	B	<b>Sioux Falls</b>	GC	10/1/99	1/20/00	A
	SupeSpee	7/23/99	7/23/00			Extreme	10/26/99	2/21/00	A		MOE	1/27/00	5/26/00	
	Whales	12/31/99	12/31/00			MOE	10/99	2/00	B	<b>Speyer Dome</b>	AEK	8/18/99	2/17/00	B
<b>Munich</b>	AEK	5/1/99	2/1/00			Wolves	1/1/00	7/11/00	A	<b>Speyer Imax</b>	Fantasia	1/1/00	4/30/00	A
	Extreme	4/12/99	4/30/00	A	<b>Regina</b>	Amazon	10/13/99	4/12/00		<b>Spokane</b>	Fantasia	1/1/00	4/30/00	A
	ITD	1/7/99	1/6/00			Trex	6/99	6/00		<b>Stockholm</b>	Alaska	3/12/99	3/9/00	B
	SOLOE	11/17/99	5/13/00		<b>Reno Fleisch</b>	Alaska	6/22/99	1/4/00	A		Amazon	3/12/99	3/9/00	B
	Trex	7/29/99	4/28/00			Speed	1/10/00	5/10/00			BP	3/12/99	3/9/00	B
<b>Myrtle Beach</b>	Extreme	7/1/99	3/31/00	A	<b>Reno NBS</b>	Wildfire	7/9/99	1/1/00	A		Extreme	3/12/99	3/9/00	B
	MOE	1/1/99	2/29/00		<b>Richmond FP</b>	Fantasia	1/1/00	4/30/00	A		IOTS	9/24/99	3/9/00	A
	MTA	9/1/99	4/30/00		<b>Richmond VA</b>	Fantasia	1/1/00	4/30/00	A		MOE	11/1/99	8/1/00	
	S&R	12/17/99	6/16/00		<b>Roanoke</b>	GC	7/3/99	7/3/00		<b>Sudbury</b>	Fantasia	1/1/00	4/30/00	A
	Wolves	3/1/99	2/28/00	A		MOE	7/3/99	7/3/00		<b>Sydney CP</b>	CDS	12/24/99		
<b>Nagano Hot</b>	Fantasia	1/1/00	4/30/00	A		PDF	7/3/99	7/3/00			E3D	5/20/99	5/00	A
<b>Nagashima</b>	SE	9/1/98	8/31/00			TBAA	7/3/99	7/3/00			Everest	3/15/98	12/31/00	
<b>Nakatsugaru</b>	SM	7/98				Whales	7/3/99	7/3/00			Galapago	11/3/99	12/31/00	
<b>New Orleans</b>	EpicJour	10/15/99	5/30/00	A	<b>Rochester Cmk</b>	Fantasia	1/1/00	4/30/00	A		MOE	2/1/99	2/1/00	
	Trex	5/1/99	4/1/00		<b>Rochester MSC</b>	AEK	11/1/99	2/28/00			OG	9/16/99	8/31/00	
<b>New Rochelle Reg</b>	Fantasia	1/1/00			<b>Rotterdam</b>	Fantasia	1/1/00	4/30/00	A	<b>Syracuse</b>	Sydney	8/19/99		
	4/30/00	A			<b>Sacramento</b>	Fantasia	1/1/00	4/30/00	A		Trex	12/3/98	11/14/00	
<b>New York AMNH</b>	EpicJour	10/15/99	3/14/00			Wolves	1/1/00	6/1/00	A		Africa	6/26/99	2/29/00	S
	Everest	6/12/99	1/5/00	A	<b>Saint Augustine</b>	Fantasia	1/1/00	4/30/00	A		Amazon	11/6/99	3/4/00	A
<b>New York Sony</b>	Fantasia	1/1/00	4/30/00	A	<b>Saint Louis Arch</b>	GAW	3/3/97	5/28/00	A		Beavers	6/27/99	6/30/02	S
<b>Niagara</b>	GC	11/1/99	3/1/00			Wolves	5/29/99	5/28/00	A		DIA	1/26/97	9/1/00	S
	MOE	11/1/99		S	<b>Saint Louis SC</b>	GP	9/13/99	6/5/00	B		LS	6/26/99	3/4/00	B
	Niagara	7/1/86		A		IOTS	1/7/00	5/4/00	A		SupeSpee	9/1/97	6/30/02	S
<b>Norwalk</b>	MOE	10/22/99	3/10/00	A		MOE	9/10/99	1/6/00	A		TTL	10/15/97	4/30/00	S
	MTA	10/22/99	3/10/00	B	<b>Saint Paul</b>	EpicJour	12/11/99	4/15/00	A	<b>Taejon Earth</b>	Alaska	9/1/99	8/30/00	
<b>Nyack</b>	Fantasia	1/1/00	4/30/00	A	<b>San Antonio</b>	Alaska	9/99			<b>Taejon MST</b>	TBAA	12/31/98	12/31/00	
<b>Oklahoma City Omni</b>	Everest	11/1/99				IOTS	1/21/00	5/21/00		<b>Taichung</b>	MOE	7/1/99	6/30/00	A
	4/30/00	A			<b>San Diego RHF</b>	AEK	10/1/99	2/29/00		<b>Taipei AM</b>	CV	2/4/97	2/4/00	
<b>Omaha</b>	AEK	7/1/98	3/31/00			OG	11/19/99	2/29/00			MOE	2/99	2/00	
	ITD	3/29/98	3/31/00			SupeSpee	3/1/99	2/28/01	S		TF	7/15/99	7/14/00	
<b>Ontario Edw</b>	Fantasia	1/1/00	4/30/00	A	<b>San Francisco</b>	Fantasia	1/1/00	4/30/00	A	<b>Taipei MCRC</b>	Alaska	2/1/99	1/31/00	
<b>Ontario Mills</b>	OG	11/19/99	11/14/00	B	<b>San Jose</b>	Fantasia	1/1/00	4/30/00	A		Trex	11/1/99	12/31/00	
<b>Orlando Muv</b>	Fantasia	1/1/00	4/30/00	A	<b>San Simeon</b>	Whales	12/16/99	2/29/00			Wildfire	7/1/99	6/30/00	
<b>Orlando SC</b>	Wildfire	11/6/99	3/6/00	A	<b>Sandy City</b>	Everest	11/5/99	5/11/00		<b>Tampa MOSI</b>	Africa	12/19/97	9/30/00	S
<b>Osaka Sun</b>	Fantasia	1/1/00	4/30/00	A		LS	11/5/99	4/30/00			Africa	1/4/00	1/31/00	F
<b>Oslo</b>	Fantasia	1/1/00	4/30/00	A		MOE	11/24/99	6/30/00			Alaska	3/17/99	9/30/00	B
<b>Oulu</b>	TR	4/27/99	4/26/00	A	<b>Sapporo UCI</b>	Fantasia	1/1/00	4/30/00	A		Alaska	12/99	5/25/00	A
<b>Paris Def</b>	Fantasia	1/1/00	4/30/00	A	<b>Sasebo</b>	OG	12/1/99	1/31/00			Everest	10/1/99	3/16/00	S
<b>Paris Geo</b>	IOTS	6/30/99	2/2/00	A	<b>Scottsdale</b>	Closed	6/30/99				SE	12/1/98	9/30/00	S
	MOE	11/18/98	5/18/00	B	<b>Seattle Omni</b>	EMSH					Trex	5/28/99	1/3/00	A
	OMATS	11/10/99	2/2/01	B		MOE	11/15/99	4/15/00		<b>Tampico Ram</b>	MOE	12/31/99	12/31/00	
	Yell	10/4/99		S		OG	12/99	6/30/00			SFTGS	9/99	10/00	
<b>Pensacola</b>	DIS	8/1/99	1/31/00		<b>Seattle PSC 1</b>	IOTS	10/30/99	4/30/00			SupeSpee	7/23/99	7/22/00	
	MOF	11/8/96		A		Wolves	1/1/00	3/1/01	B		Whales	12/31/99	12/31/00	
<b>Perth Omni</b>	IOTS	9/15/99	1/31/00		<b>Seattle PSC 2</b>	Fantasia	1/1/00	4/30/00	A	<b>Tempe</b>	Fantasia	1/1/00	4/30/00	A
	MOE	12/31/99	6/30/00		<b>Seoul</b>	Amazon	1/23/00	8/1/00		<b>Tianjin</b>	Africa	1/1/98	12/31/00	
<b>Philadelphia</b>	MOF	9/10/99	2/13/00	A		Everest	7/24/99	1/23/00		<b>Tijuana</b>	Fantasia	1/1/00	4/30/00	A
	Whales	1/14/00	6/30/00		<b>Seville</b>	Closed	1/99	7/00		<b>Tokorozawa</b>	RFTS	4/1/97	3/31/00	A
	Wildfire	9/10/99	1/29/00	B	<b>Shenyang</b>	GC	1/1/00	1/1/01		<b>Tokyo IMAX</b>	Fantasia	1/1/00	5/7/00	A
	Wolves	1/1/00	6/30/00	A	<b>Shima</b>	Discov	4/10/98	3/31/01	A	<b>Tokyo TSC</b>	ChanJian	12/4/99	5/28/00	
<b>Phoenix</b>	Yell	9/10/99	2/13/00	B						<b>Tokyo TSC</b>	Fantasia	1/1/00	4/30/00	A
	Wolves	6/1/99	12/14/00	A						<b>Toronto FP</b>	Africa	10/99	9/00	
										<b>Toronto OP</b>				

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	
Toronto OSC	Amazon	5/1/99	4/30/00		Vantaa	LS	10/15/99	3/00	B	Warner Robins	Flyers	7/92		A	
	BP	9/25/97	5/20/00			MOE	9/10/99	6/16/00			TF	7/92		A	
	Everest	1/1/00	12/31/00			OG	10/15/99	3/00	A		Wash NASM	CV	8/8/96	A	
	ZC	10/1/99	5/31/00	S		OG	9/1/99	8/31/00			TF	7/1/76		A	
	GP	11/5/99	7/1/00	A		Fantasia	1/1/00	4/30/00	A		Wolves	9/4/99	3/20/00	E	
	IOTS	1/28/00	7/15/01			LS	12/17/99	6/1/00			Wash NMNH	AEK	5/12/99	12/31/00	A
	SE	3/6/98	3/31/02	S		Wolves	9/14/99				Galapago	10/27/99			
Townsville	Everest	10/1/99	10/1/00		Vienna	GF	9/99	3/00	B	Winnipeg	Fantasia	1/1/00	4/30/00	A	
	LS	10/1/99	10/1/00			EOTS	4/1/98	4/30/01			Extreme	11/1/99	11/30/00	B	
Toyohashi	Africa	4/1/98	3/31/00	A		FMHG	6/15/00				Wolves	4/1/99	1/1/00	A	
Tsuruga	L5	9/1/99	3/31/00			Galapago	1/15/00				Yell	6/94		A	
Valencia Edw	Fantasia	1/1/00	4/30/00	A		Imagine	4/1/98	4/30/01			Yunelin Hsien 1	Alaska	2/1/99	1/31/00	
Valencia Spn	Fantasia	1/1/00	4/30/00	A		ITD	6/15/96	4/30/01			Zion	MOE	1/1/00	5/31/00	B
Vancouver CN	Fantasia	1/1/00	4/30/00	A		LB	6/96	4/01	B		ZC	11/1/99	3/31/00	A	
Vancouver SW	CV	11/7/97	11/7/00	S		Trex	1/8/99	4/30/01							

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	ROF	Ring of Fire	1991	SMM
Africa	Africa: the Serengeti	1994	HMNS	RSATM	Rolling Stones At the Max	1991	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	S&R	Siegfried and Roy: The Magic Box	1999	3D
AlienAdv	Alien Adventure	1999	3D	nWP	Special Effects	1996	IMAX
Amazon	Amazon	1997	MFF	Seasons	Seasons	1987	SMM
Antarc	Antarctica	1991	MSI	SFTGS	Search for the Great Sharks	1992	SMM
ATSOT	Across the Sea of Time	1995	3D	SPC	SM	1998	CJI
Beavers	Beavers	1988	SLC	SOA	Spirit of American	1999	870
BP	Blue Planet	1990	IMAX	SOLOE	Secret of Life on Earth	1996	IMAX
CDS	Cirque du Soleil: Journey of Man	2000	3D	Speed	Speed	1984	MFF
ChanJian	Chang Jiang: The Great River of China	1999	DTI	SupeSpee	Super Speedway	1997	SLC
CV	Cosmic Voyage	1996	IMAX	Sydney	Sydney: Story of a City	1999	TBS
DIA	Dream is Alive, The	1985	IMAX	T40	Titanica (short)	1992	IMAX
DIS	Destiny in Space	1993	IMAX	T90	Titanica (long)	1992	IMAX
Discov	Discoverers, The	1993	MFF	TBAA	To Be An Astronaut	1992	870
E3D	Encounter in the Third Dimension	1999	3D	nWP	TF	1976	MFF
EMSH	Eruption of Mount St. Helens	1980	GFC	TR	Thrill Ride	1997	SPC
EOTS	Echoes of the Sun	1990	3D/SOL	IMAX	Trex	T-Rex: Back to the Cretaceous	1998
EpicJour	Epic Journeys: The Great Migrations	1999	HMNS	TRF	Tropical Rain Forest	1992	SMM
Everest	Everest	1998	MFF	TTL	To The Limit	1989	MFF
Extreme	Extreme	1999	EP	Urushi	Urushi	1996	GOTO
Fantasia	Fantasia 2000	2000	BVP	VLBP	Viva La Blanca Paloma	1994	DTI
Flyers	Flyers	1982	MFF	WABOS	We Are Born of Stars	1985	3D
FMHG	Four Million Houseguests (aka HD)	1997	3D	Whales	Whales	1997	DCI
Galapago	Galapagos	1999	3D	IMAX	Wildfire: Feel the Heat	1999	PCI
GAW	Great American West	1996	JOH	WOC	Wings of Courage	1994	3D
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Wolves	Wolves	1999	PCI
GF	Gold Fever	1999	SKF	Yell	Yellowstone	1994	DCI
GP	Greatest Places	1998	SMM	ZC	Zion Canyon	1994	WCPI
HC	Hail Columbia!	1982	IMAX				
HD	Hidden Dimension (aka FMHG)	1997	3D				
Imagine	Imagine	1994	3D				
IN	IMAX Nutcracker, The	1997	3D				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D				
L5	L5: First City in Space	1996	3D				
LB	Last Buffalo	1990	3D				
LS	Living Sea, The	1994	MFF				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	MILF				
MTA	Mark Twain's America	1998	3D				
MTM	Mission to Mir	1997	IMAX				
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				
OMATS	Old Man and the Sea, The	1999	OEI				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
PDF	Patrouille de France, La (aka Maximum Velocity)	1999					
DCI							
PO	Polynesian Odyssey	1991	PCC				
RFTS	Reach for the Sky	1993	unk				

## January 2000 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
75	Fantasia	8	BP	3	DIS	1	ATSOT	1	PO
40	MOE	8	MTM	3	LB	1	Beavers	1	RFTS
25	Trex	8	S&R	3	MOF	1	ChanJian	1	ROF
22	Everest	8	Whales	3	MTA	1	Discov	1	RSATM
17	Alaska	7	Africa	3	OMATS	1	EMSH	1	Seasons
16	AEK	7	Wildfire	3	Yell	1	EOTS	1	SM
16	Wolves	6	DIA	2	GF	1	Flyers	1	SOA
14	Extreme	6	L5	2	Niagara	1	FMHG	1	Sydney
13	OG	6	SupeSpee	2	SFTGS	1	GAW	1	T40
12	E3D	5	CV	2	SOLOE	1	HC	1	T90
11	Amazon	5	EpicJour	2	Speed	1	HD	1	TRF
10	GC	5	GP	2	TBAA	1	Imagine	1	Urushi
10	IOTS	5	TR	2	TTL	1	IN	1	VLBP
10	LS	4	CDS	2	ZC	1	MOTM	1	WABOS
9	Galapago	4	SE	1	AlienAdv	1	Ozarks	1	WOC
9	ITD	4	TF	1	Antarc	1	PDF		

# Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold**.

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American Museum of Natural History 79th Street and Central Park West New York, NY 10024 USA Tel: 212-769-5000 Fax: 212-769-5233 <a href="http://www.amnh.org/">http://www.amnh.org/</a>	Cinema Plus Pty. Ltd. Locked Bag A5035 Sydney, NSW 1235 AUSTRALIA Tel: +61-2-9286-0200 Fax: +61-2-9261-2494 <a href="http://www.imax.com.au">http://www.imax.com.au</a>	Fax: +44-1-274-770-199  Giant Screen Sports <b>GSS</b> 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145	index.html  Houston Museum of Natural Science <b>HMNS</b> 1 Hermann Circle Drive Houston, TX 77030-1799	Fax: 514-873-4383 <a href="http://www.invest-quebec.com/index_choix_fr.html">http://www.invest-quebec.com/index_choix_fr.html</a>  James D. Stern Productions 676 N Michigan, Ste 3600 Chicago, IL 60611 USA Tel: 312-787-2205 Fax: 312-787-2208	Marcus Theatres Corporation 250 E. Wisconsin Ave. Milwaukee, WI 53202-4222 Tel: 414-905-1103 Fax: 414-905-2668 <a href="http://www.marcustheaters.com/">http://www.marcustheaters.com/</a>
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Blue Mountain Film Associates, Inc. 44 Blue Mountain Church Rd Saugerties, NY 12477 USA Tel: 914-247-0912 Fax: 914-247-0912	Dunbartonshire Enterprise Loch Lomond Project Site Office Old Luss Road Balloch, G83 8QW SCOTLAND, UK Tel: +44-1389-721500 Fax: +44-1389-720603	Fax: +44-1-274-770-199  H5B5 Media AG Rosenheimer Strasse 145 F Munich, Bavaria 81671 GERMANY Tel: +49-89 4525 4741 Fax: +49 89 4525 4747 <a href="http://www.h5b5.com">http://www.h5b5.com</a>	index.html  Imax Ltd. <b>IMAX</b> 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 <a href="http://www.imax.com/">http://www.imax.com/</a>	Fax: 514-873-4383 <a href="http://www.invest-quebec.com/index_choix_fr.html">http://www.invest-quebec.com/index_choix_fr.html</a>  Large Format Cinema Association 8436 Colonial Drive Stockton, CA 95209-2319	Marcus Theatres Corporation 250 E. Wisconsin Ave. Milwaukee, WI 53202-4222 Tel: 414-905-1103 Fax: 414-905-2668 <a href="http://www.marcustheaters.com/">http://www.marcustheaters.com/</a>
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Buena Vista Pictures Distribution <b>BVP</b> 350 S. Buena Vista Street Burbank, CA 91521-6839 USA Tel: 818-567 5007	Euromax c/o NMPFT, Pictureville Bradford, West Yorkshire BD1 1NQ ENGLAND, UK Tel: +44-1-274-770-199	Fax: +44-1-274-770-199  Heliograph Productions 4/26 Brigantine Street Byron Bay, NSW 2481 AUSTRALIA Tel: +61-2-6680-8877 Fax: +61-2-6680-8250 <a href="http://www.helio.com.au/">http://www.helio.com.au/</a>	index.html  Investissement Quebec 393, Saint-Jacques, office 500 Montreal, QC H2Y 1N9 CANADA Tel: 514-873-4375	Fax: 514-873-4383 <a href="http://www.invest-quebec.com/index_choix_fr.html">http://www.invest-quebec.com/index_choix_fr.html</a>  Mainframe Entertainment 2025 West Broadway, Suite 500 Vancouver, BC V6Z 1Z6 CANADA Tel: 604-714-2600	Marcus Theatres Corporation 250 E. Wisconsin Ave. Milwaukee, WI 53202-4222 Tel: 414-905-1103 Fax: 414-905-2668 <a href="http://www.marcustheaters.com/">http://www.marcustheaters.com/</a>

## Directory, cont'd

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8271 Melrose Avenue, Suite 200  
Los Angeles, CA 90046 USA  
Tel: 323-655-0593  
Fax: 323-655-7302

Nova Large Format Films  
125 Western Avenue  
Boston, MA 02134 USA  
Tel: 617-492-2777  
Fax: 617-787-7843  
<http://www.wgfh.org>

nWave Pictures  
3000 Olympic Blvd.  
Santa Monica, CA 90404  
Tel: 310-264-4268  
Fax: 310-264-4271  
<http://www.nwave.com>

nWave Pictures Distribution  
**nWP**  
34 E. Putnam Ave, Suite 103  
Greenwich, CT 06830 USA  
Tel: 203-661-5678  
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**  
2 Pennsylvania Plaza, 25th fl.  
New York, NY 10121 USA  
Tel: 212-868-6000  
Fax: 212-868-5714

Oh-Gata  
c/o Japan Science Service  
Kitanomaru Koen, 2-1, Chiyoda-ku  
Tokyo, 102 JAPAN  
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Fax: +81-3-3212-8788  
<http://www.ohgata.org/>

Primesco Communications,  
Inc. **PCI**  
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Principal Media Group  
Picture House  
65 Hopton Street, Bankside  
London, SE1 9LR ENG-LAND, UK  
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Fax: +44-171-928-9886  
<http://www.principalmedia.com/>

Productions Pascal Blais, Inc.  
1155 rue Wellington  
Montreal, QC H3C 1V9 CANADA  
Tel: 514-989-9772  
Fax: 514-989-7018

Provision Entertainment  
9253 Eton Ave.  
Chatsworth, CA 91311 USA  
Tel: 818-775-1624  
Fax: 818-775-1628  
<http://www.provisionentertainment.com>

Reuben H. Fleet Science Center  
P.O. Box 33303  
San Diego, CA 92163 USA  
Tel: 619-238-1233  
Fax: 619-685-5771  
<http://www.rhfleet.org/>

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Discovery Ctr  
Redhills  
Penrith, Cumbria CA11 0DQ  
ENGLAND, UK  
Tel: +44-1768-868000  
Fax: +44-1768868002  
<http://www.rheged.com>

Rigaud Production  
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Puteaux, 92800 FRANCE  
Tel: +33-1 40 99 12 18  
Fax: +33-1 40 99 13 11

San Diego Natural History Museum  
P.O. Box 121390  
San Diego, CA 92112-1390

Tel: 619-232-3821  
Fax: 619-232-0248  
<http://www.sdnhm.org/>

Science Museum of Minnesota  
**SMM**  
120 W. Kellogg Blvd.  
Saint Paul, MN 55102 USA  
Tel: 651-221-4504  
Fax: 651-221-9433  
<http://www.smm.org/>

SEML du Parc du Futuroscope  
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Jaunay-Clan, 86130  
FRANCE  
Tel: +33-5-49 49 30 00  
Fax: +33-5-49 49 30 30  
<http://www.futuroscope.fr/>

Shue Media  
2617 Outpost  
Los Angeles, CA 90068 USA  
Tel: 213-882-6150  
Fax: 213-882-6230

SK Films, Inc. **SKF**  
264-B Adelaide Street East  
Toronto, ON M5A 1N1 CANADA  
Tel: 416-363-1411  
Fax: 416-363-1428

Sky East, Inc. **SEI**  
Mita Higashimon Bldg. Suite 401  
2-13-9 Mita, Minato-ku  
Tokyo, 108-0073 JAPAN  
Tel: +81-3 3798-1118  
Fax: +81-3-3798-1125

Sky High Entertainment, Inc. **SHE**  
840 Begin Street  
Quebec, QC G1S 4R1 CANADA  
Tel: 418-682-1443  
Fax: 418-682-1655  
<http://www.ultimategs.com>

Sony Pictures Classics, Large Format **SPC**  
550 Madison Avenue, 8th fl.  
New York, NY 10022 USA  
Tel: 212-833-8391

Fax: 212-833-8570

Stephen Low Company **SLC**  
795 Carson Ave, Suite 6  
Dorval, QC H9S 1L7 CANADA  
Tel: 514-633-6036  
Fax: 514-633-6035

Summerhays Films, Inc.  
13234 Polvera Avenue  
San Diego, CA 92128 USA  
Tel: 858-674-6000  
Fax: 858-674-6006

Swedish Museum of Natural History  
Frescativagen 40  
P.O. Box 50007  
Stockholm, SE-10405 SWE-DEN  
Tel: +46-8-5195-5101  
Fax: +46-8-5195-5100  
<http://www.nrm.se/cosmonova/>

TAARNA Studios  
305 de la Commune Ouest,  
Suite 100  
Montreal, QC H2Y 2E1  
CANADA  
Tel: 514-844-8448  
Fax: 514-811-8844

Total Big Screen Distribution  
Pty Ltd. **TBS**  
119 Evans Street, Rozelle  
Sydney, NSW 2039 AUS-TRALIA  
Tel: +61-2-9555-9466  
Fax: +61-2-9555-7979

Urban Land Institute  
1025 Thomas Jefferson St.,  
NW  
Suite 500W  
Washington, DC 20007-5201  
Tel: 800-321-5011  
Fax: 202-624-7140

Walt Disney Pictures  
500 S. Buena Vista St.  
Burbank, CA 91521 USA  
Tel: 212-833-8391

Tel: 818-560-2039

Western Fair Association  
900 King Street  
PO Box 4550  
London, ON N5W 5K3 CANADA  
Tel: 519-438-7203  
Fax: 519-679-3124  
<http://www.westernfair.on.ca/>

Westmorland Film Ltd.  
Westmorland Place  
Orton, Penrith CA10 3SB  
ENGLAND, UK  
Tel: +44-1539-624511  
Fax: +44-1539-624928  
White Mountain Films  
165 East 80th Street  
New York, NY 10021 USA  
Tel: 212-249-6508  
Fax: 212-794-2993

Willy Bogner Filmproduktion GmbH  
Sankt-Veit-Strasse 4  
Munich, Bavaria D-81672  
GERMANY  
Tel: +49-89-43606-464  
Fax: +49-89-43606-487  
<http://www.bogner.com>

Wire Frame Films, Ltd.  
110 Spadina Ave, Suite 801  
Toronto, ON M5V 2K4 CANADA  
Tel: 416-364-8211  
Fax: 416-364-5512

World Cinemax Productions,  
Inc. **WCPI**  
130 North Butte Street, Suite A  
Willows, CA 95988 USA  
Tel: 530-934-8827  
Fax: 530-934-3061

XLargo **XL**  
108 bis rue Championnet  
Paris, 75018 FRANCE  
Tel: +33-1 42 59 56 26  
Fax: +33-1 42 59 56 28

## Classifieds

### POSITION OPENINGS

#### Multiple Positions

Giant Screen Sports, a Chicago-based film production and distribution company, is seeking experienced candidates for various production, distribution, and marketing positions. The company currently has two films slated for release next year, *Michael Jordan to the Max* and *The World's Game*, as well as a few other film projects in development. If interested, please mail or fax a cover letter and resume to: Giant Screen Sports 815 W. Van Buren, Suite 305 Chicago, IL 60607 312-243-9740 Fax: 312-243-9739

#### Multiple positions, multiple locations, U.S.

Share in creating the IMAX Experience! Regal Cinemas, Inc., is expanding into the large format industry and is building ten theaters. We are looking for General Managers, Group Sales Managers, and Managers of Projection Operations. If you have a winning attitude and are seeking an exciting career in the large format industry with the world's largest theater chain, send your resume to us TODAY!

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# SHORTS

## Linear Loop wins technical Oscar®

L. Ron Schmidt has been awarded a Scientific and Engineering Academy Award™ for the patented Linear Loop® film projection system.

Schmidt developed the Linear Loop transport in 1992, using a column of air to transport the film along the projection aperture. The first Linear Loop systems were 5/70 @ 60 fps. VistaVision (8/35 @ 48 fps) and 8/70 systems followed. The projectors were marketed by Pioneer Technology Corporation, which was acquired by **Iwerks Entertainment** in 1997, along with Schmidt's company. Iwerks is now the exclusive vendor of Linear Loop projectors.

Schmidt worked at Iwerks until last September, when he founded **L. Ron Schmidt and Company** to design and manufacture motion picture cameras and projectors.

## Harkins fights Arizona mall over F2K

Harkins Theatres made a last-minute attempt to block the screening of *Fantasia/2000* at the Arizona Mills Mall IMAX Theater

in Tempe, AZ, a suburb of Phoenix, according to an article in the Tempe newspaper *The Tribune*. Harkins, a 172-screen Scottsdale, AZ-based chain, is suing Arizona Mills, LLC, owner of the mall, for violation of Harkins' lease by permitting F2K to be shown. The IMAX theater, a joint venture between **Imax Ltd.** and **Ogden Entertainment**, is not named in the suit, nor are the JV partners, and the film did open as scheduled on Jan. 1.

At issue are terms in the lease for Harkins' 24-plex in the mall that prohibit the mall's landlord from renting space to any motion picture exhibitor within a three-mile radius. Excepted are screenings of films that are not "first-run" or are less than 65 minutes in length. Presumably, the IMAX theater has been operating under this exception since opening virtually

next door to the Harkins megaplex in March 1998.

Harkins' action, filed in Maricopa County Superior Court, does not seek an injunction to block the film, but asserts that if the mall does not stop *Fantasia/2000* from being shown, it should be forced to compensate for Harkins' alleged lost business. Although press reports cited a damages figure of US\$50,000, Harkins vice president **Mike Bowers** told *MaxImage!* that that figure was inaccurate and that no specific number was mentioned in the suit.



*L'Hemisféric in Valencia, Spain, hosted the December Euromax Meeting*

Ogden's **Paul Fraser** confirmed to *MaxImage!* that the theater's lease contains "no restriction that stops the theater from showing that film. It sounds like an issue between Harkins and the landlord."

## Euromax meets in Valencia

Euromax, the European association of IMAX theaters, met in Valencia, Spain, in December to conduct business and screen several new LF films. About 50 people attended the weekend meeting Dec. 3 - 5, hosted by **L'Hemisféric**, the IMAX Dome theater at Valencia's City of Arts and Sciences.

Features screened included *Galapagos* (run in 2D) from **Imax Ltd.**, *Epic Journeys* from the **Houston Museum of Natural Science**, and *Water and Man*, a re-release of the 1985 film for Paris' La

Géode with a new narration track, distributed by **XLargo**. The short *Klassiker*, made by the **Auto & Technik Museum** in Sinsheim, Germany (see *Shorts*, *MaxImage!* September 1999), was also shown.

Euromax will host its bi-annual Filmmakers Symposium at **Futuroscope** in Poitiers, France, March 5-7. *MaxImage!* will have more detail about the symposium next month.

## Old Man wins awards, noms

*The Old Man and the Sea* has won seven awards at film festivals, and has been nominated for two "Genie" awards, presented annually by the **Academy of Canadian Cinema and Television**. Each of the film's two parts has received a Genie nomination: the live-action introduction *Hemingway: A Portrait* is up for Best Short Documentary; the animated retelling of Ernest Hemingway's story is contending for Best Animated Short. Winners will be announced at a ceremony on Jan. 30, 2000.

The film has won prizes at festivals in Kiev and Moscow, Russia; Espinho, Portugal (three awards); Wissenbourg, France; and Flagstaff, AZ. (At most of these festivals, the film was screened in 35mm, not its native 15/70.)

*The Old Man and the Sea* was produced by **Productions Pascal Blais** (see *The Biz*, page 5) and is distributed by **Ogden Entertainment**.

## nWave signs e-cinema deal

**nWave Pictures** has closed a deal to exhibit two of its LF films electronically in Shanghai, China. *Encounter in the Third Dimension* and *Alien Adventure* began screenings at Shanghai's Bridge Street Entertainment Center in December, and will comprise 100% of the theater's schedule for one year. The entertainment center is owned by Magic Rise Development.

(See *SHORTS* on page 15)